

# Mid-Week Pictorial

'NEWS OF THE WORLD IN PICTURES'

WEEK ENDING  
MARCH 16,  
1929

VOL. XXIX,  
NO. 4

TEN  
CENTS



**THE COMING AND PARTING GUEST OF WHITE HOUSE**  
*Herbert Hoover and Calvin Coolidge, Smiling Happily As They Ride to the Capitol for the Former's Inauguration As President of the United States.*

P. and A. Photos.



# Birds and Their Nests in Early Spring



**T**HESE REMARKABLE PHOTOGRAPHIC studies of bird life have been forwarded to MID-WEEK PICTORIAL by Lorene Squire of Harper, Kan., who has obtained several unique and striking effects.

The stalwart bird perched on the top of a swaying vine is the Night Heron, poised over a swamp which is awakening to the

thrill of Spring, now already at hand.

The wary King Rail, which skulks along unseen in the slough grass usually, is shown at her nest with eleven eggs which she is watching over with loving care.

The pert tiny fellow at the bottom of the page is a saucy young Mocking out for a Spring airing.





# WHAT *was this* ? GHASTLY CREATURE?

Who was the girl in the tomb? What had led this gentle, beautiful girl into the slimy corridors of mystery? Why did the last vault have a door with seven locks? What treasure did it guard? What terror did it confine?

**S**HE listened; there was silence in the tomb. Creeping down the moss-grown stairs, she reached the first chamber. After a while she heard the soft pad of feet above and a sound of crying. She shrank back toward the barred gate which separated the antechamber from the tomb. She was alone—down there with the dead in the dark. Suddenly her hand was gripped by a large, cold, clammy paw that had reached out from the darkness of the tomb—From **THE DOOR WITH SEVEN LOCKS** by Edgar Wallace.

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## Beauty and Blossoms at Flower Show



(U. &amp; U.)

### GOLDEN YELLOW TULIPS

Held by Mary Eaton, After Whom They Are Named, Are a Conspicuous Exhibit at the International Flower Show.



(Edwin Levick.)

**BOWERED IN BLOOM AND BEAUTY**  
Is This Miniature Model of a Home Used at the Flower Show to Illustrate the Development of a Suburban Plot 100 by 150 Feet.



(Times Wide World Photos.)

### MISS MARIE CONWAY

of the Ziegfeld Cast, Wearing a New Shoulder Corsage of Orchids, Which Are Featured at the Flower Show in Grand Central Palace.

### By Betty Stone

NEW YORK, where flowers for the most part grow in window boxes or in tiny backyard gardens, this week began a vigorous search for the world's fairest flower. It is being undertaken at the International Flower Show, which opened in Grand Central Palace Monday and continues from March 11th to March 16th, inclusive.

This pageant of Spring, which has brought together some of the world's loveliest blossoms, is conducted by the Horticultural Society of New York and the New York Florists Club. Thousands of beautiful flowers are there, from the simple old-time favorites to gorgeous new blooms introduced for the first time this year.

Prize awards of more than \$30,000 have stimulated interest, and this sixteenth annual springtime exhibition is said to be breaking all previous records for attendance and interest.

Possibly because New York City itself has so few growing flowers, thousands of New Yorkers are attending the show daily and enjoying the bewildering array of colorful blossoms unfolding and filling the air with their fragrance. Beside the native Manhattanites attending the show, thousands of commuters from Westchester, New Jersey, Long Island and Connecticut, as well as flower fanciers from Brooklyn,

are making notes on the newest horticultural developments for use in their own gardens.

On the main floor of the great exposition building complete gardens hold sway. Some are of roses, others of lilies, and there are Spring gardens with wide expanses of new grass in which tiny crocuses nestle, while many overflow with fragrant hyacinths, glossy tulips, golden daffodils, narcissus and so on. Stately blue delphiniums side by side with cactus gardens lend an unusual note of contrast. Here a garden pool flashes peacefully and there a brook splashes merrily along its way—and cleverly concealed in the foliage that is massed about the pillars birds trill and sing.

The show is so cast in its semblance to glade, garden and woodland that it is difficult to believe one is in New York, where just a few steps away the traffic of the world's greatest city is roaring by.

On the second floor the Garden Club of America has staged a number of exceptional exhibits by amateur gardeners, while another gay spot in the show is that of the Federated Garden Clubs of New York State. Then, too, there's a tea garden where luncheon, tea and dinner are deftly served by debutantes; the proceeds to go to the New York League of Girls Clubs, Inc. And even the tea garden is a real garden, with flower borders and gay umbrellas arrayed in bright profusion.



(Times Wide World Photos.)

**THE THREE GRACES**  
Colette Ayers, Marie Conway and Lillian Ostrum of the Cast of "Whoopie" Holding "Lady Margaret Stewart" Roses (Left) and "E. G. Hill" Roses, Named After the Eminent Rosarian.



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## PERSONALITIES AND NEWS OF THE WEEK



(Times Wide World Photos.)

**MRS. CLARE SHERIDAN,**

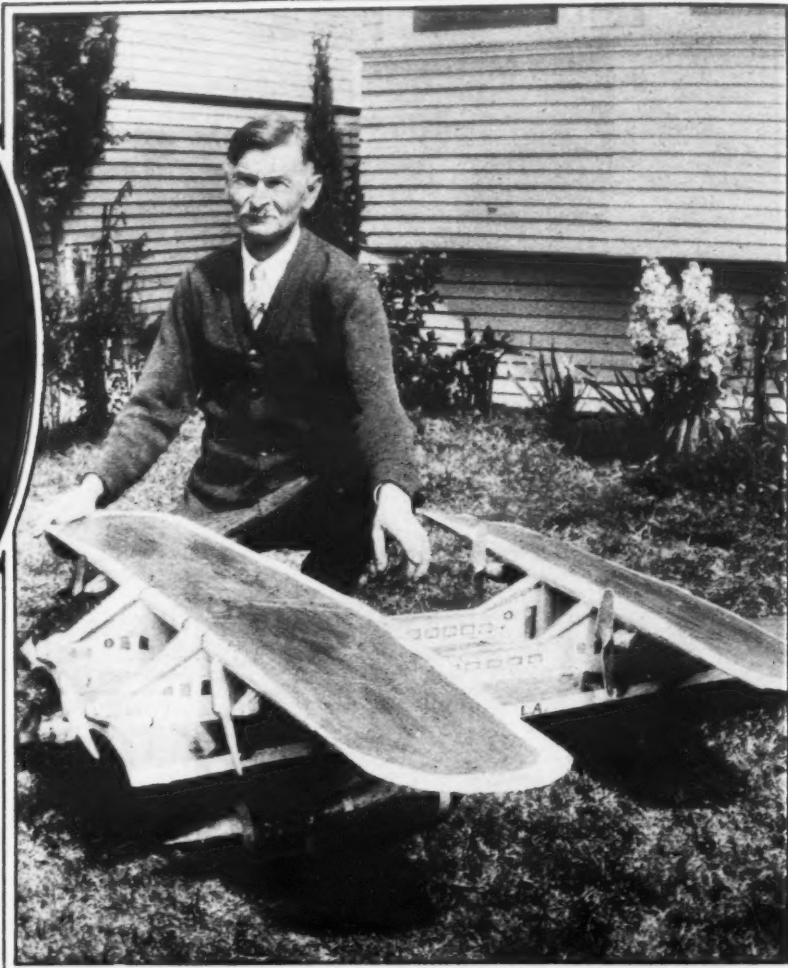
Well Known Writer and Sculptor, With Her Daughter in the Courtyard of Her New Home in Biskra, on the Edge of the Sahara.



(Associated Press Photo.)

**YALE'S BEST ALL-AROUND ATHLETE**

is the Distinction Claimed for Johnny Hoben of Torrington, Conn.



(Times Wide World Photos.)

**THE AIR LINER OF THE FUTURE**

as Designed by Peter Arndt of Los Angeles, Here Shown With His Model, Will Carry Two Hundred Passengers, Fly at Two Hundred Miles an Hour, Be Driven by Seven Motors and Have Pontoons for Landing on Water.



(Times Wide World Photos.)

**TOWED THROUGH THE AIR**

Dale L. Drake, Pilot of the Glider in Which He Was Towed by an Airplane Over a Distance of Two Hundred Miles at a Height of Four Thousand Feet to Long Beach From Reedley, Cal.

**General Fausto Topete Leads Mexican Revolt**

**I**N THE FOREFRONT of the Mexican uprising is General Fausto Topete, Governor of the State of Sonora, one of the leading States that make up the Republic of Mexico.

Three of the national rulers, de la Huerta, Calles and Obregon were born there. It has long been a storm centre of national politics. High in the North on the border of the United States it is the home of the Yaquis, the tribe of vigorous, ruthless, fighting Indians who habitually declare their independence of the Government.

General Topete commanded the Obregon forces at the capture of Vera Cruz in 1923. His brother, Ricardo, led the Obregon bloc in the national congress and was active last Summer in denunciation of Calles' policies.

In response to a message from President Portes Gil, General Topete sent a ringing defiance, in which he said:

"I advise you, the President, that the Government

of the State of Sonora is following with enthusiasm the activity of the meritorious revolution under Chief Jesus M. Aguirre, who is having the honor, through his deeds, to break

the shameful silence of those who refuse to recognize the servile Government which has made a joke of our hopes as free men."

In a further manifesto General Topete invited to Sonora all political exiles, except those charged

with "acts of the common order." He asserted that the revolution would be "of short duration and sure results."

In still another pronouncement he set aside the Mexican religious laws and stated that ministers of all religions henceforth could hold services in their respective churches.

The privilege was availed of promptly and mass was said in the Catholic churches for the first time in two years, during which time the religious authorities have been at odds with the Government.

(Times Wide World Photos.)  
**General Fausto Topete**

(Associated Press Photo.)

**MILDRED SCHELL**

of Bastrop, La., Selected as One of the Four "Evangeline" Girls to Represent That State at the Hoover Inauguration.



# Mid-Week Pictorial

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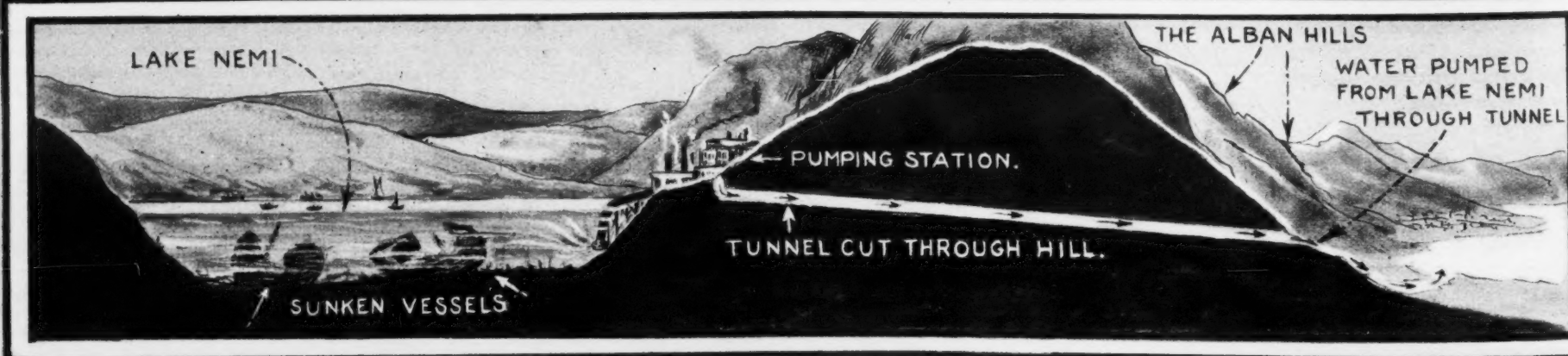
## Starry Flag and Teeming Skies

(Times Wide World.)

**P**RESIDENT HERBERT HOOVER Was Inducted Into Office as the Thirty-first President of the United States on March 4 Before a Crowd Estimated at 200,000 Persons. The Inaugural Was Marked by Gray, Weeping Skies, but the Crowd Braved the Rain Until the Ceremonies Were Completed.



# A Galley of Ancient Rome

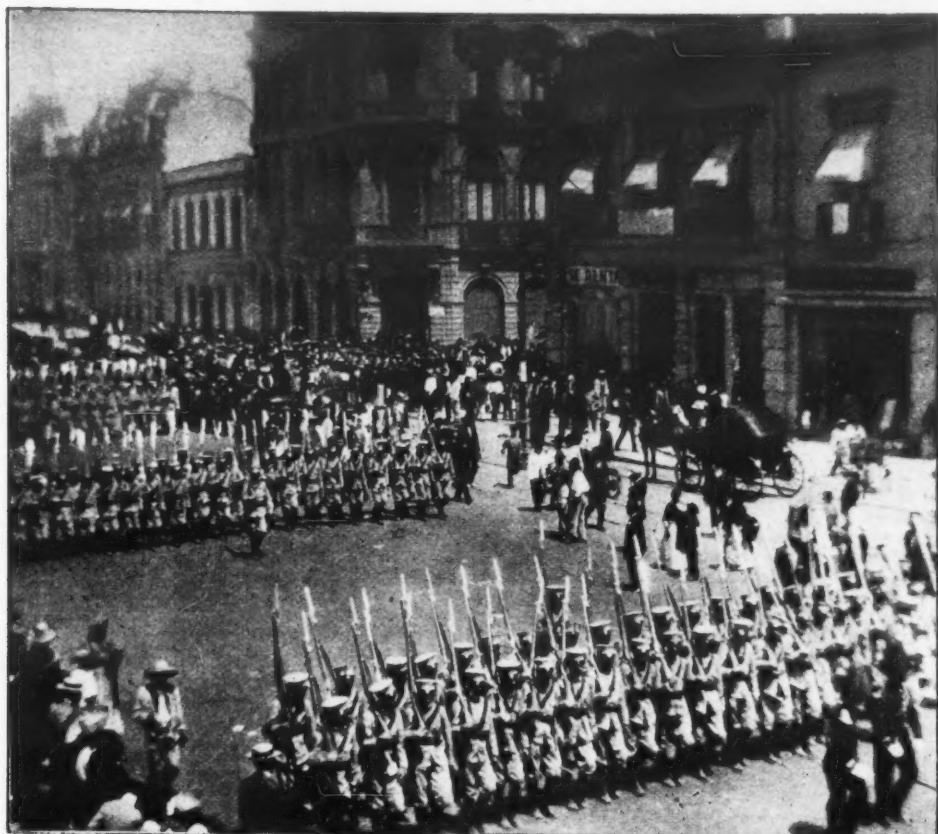


**T**HIS WASH DRAWING by Artist William J. Romaine Shows a Galley of the Roman Empire Much as It Appeared When Rome Was Mistress of the World. The Details in the Composition Have Been Secured From Authentic Sources.

The Diagram in the Lower Part of the Drawing Indicates the Extent of the Engineering Operation Which Is Being Undertaken by the Mussolini Government in Order to Recover From the Depths of Lake Nemi Two Roman Galleys Which Have Been Under the Waters of the Lake for Nearly Two Thousand Years. The Sunken Vessels Are Supposed to Be Two Pleasure Barges of the Time of Emperor Caligula. In Order to Recover Them the Lake Is Being Drained Through an Underground Tunnel.



# Revolt In Mexico—Strategic Outline



(Associated Press Photo.)

**TROOPS IN THE MEXICAN CAPITAL**  
Now Called Upon to Crush the Revolutionary Uprising.



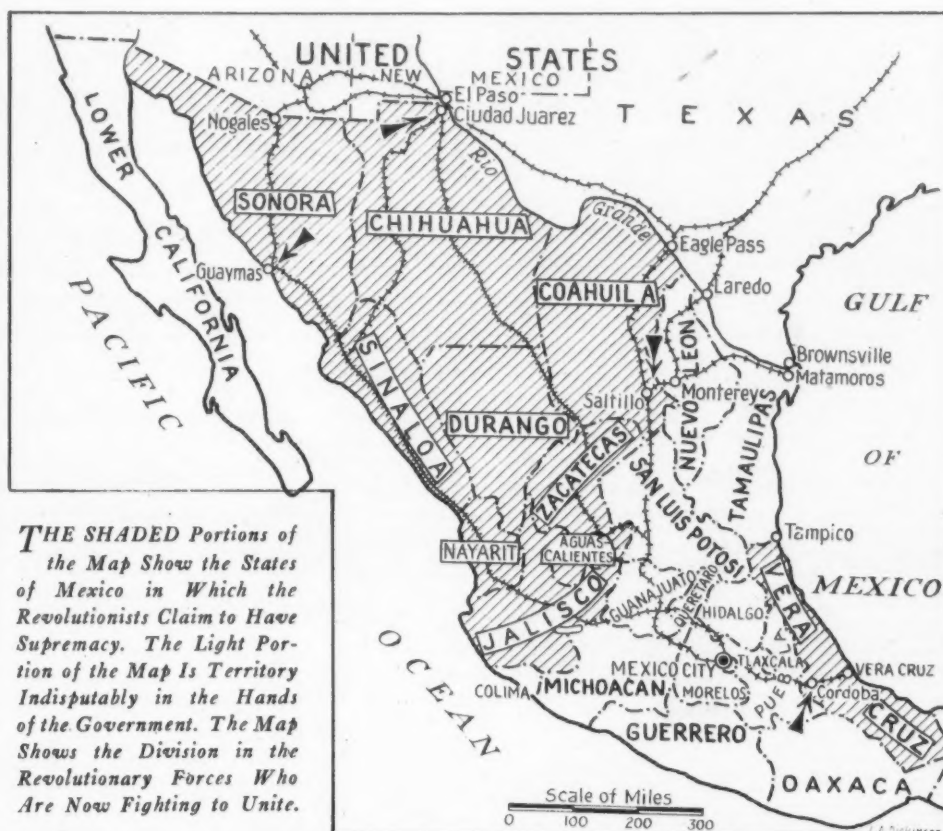
(Times Wide World Photos.)

**IN THE TROUBLED REPUBLIC OF THE SOUTH.**  
Federal Troops in a Previous Revolt, Headed by General Escobar,  
Now in Arms Against the Government.



(Associated Press Photo.)

**MEXICAN REBELS IN CAMP.**  
Type of the Soldiers Now in Arms Against the Portes Gil Régime.



THE SHADED Portions of the Map Show the States of Mexico in Which the Revolutionists Claim to Have Supremacy. The Light Portion of the Map Is Territory Indisputably in the Hands of the Government. The Map Shows the Division in the Revolutionary Forces Who Are Now Fighting to Unite.

## By An Army Officer.

FOR THE FIRST time in years Mexico is confronted by a serious revolution.

This and subsequent articles in MID-WEEK PICTORIAL will deal with the tactical and strategical elements of the situation, so far as they may be made clear by news dispatches. It must be understood, however, that meagerness of information and a strict censorship must always serve to militate against an accurate and thoroughly informed estimate of the situation.

However, all information at hand seems to indicate that the revolutionists have seized suddenly upon points of such strategic importance as to imperil the government forces.

Lines of communication—railroad and steamship—are the arteries of the existence of any nation. Roads and roadways, with their slower capacities of movement, may well be considered as the veins of the national system of food and material supply.

A number of roads—such as they are—remain in the hands of the federal government, but the main blows of the revolutionists have been and are being directed at railroads and seaports.

These efforts have been successful in such a measure as to cause this significant dispatch to be sent by The Associated Press from Mexico City, under date of March 5, which reads in part:

"No trains are running direct to the border, and apparently the only way they can get out at present is to go by railroad to San Luis Potosi and then to Tampico, where they can take ship."

This dispatch refers to Americans stranded in Mexico City, but it indicates the seriousness of the revolutionist effort against the main line of communication—the railroad to Mexico City.

Vera Cruz, one of the main steamship ports, was for a time in the hands of the rebels, but Tampico has remained loyal.

Federal forces operating to recapture Vera Cruz succeeded in capturing Orizaba. Upon the other hand, the revolutionists are moving toward the State of Sinaloa, on the Pacific Coast, in an effort to extend the blockade against Mexico City—the Paris of this war.

A glance at the map, however, shows one serious disadvantage that the revolutionists are under. Their forces are divided by loyal federal territory to such an extent it can be presumed reasonably there is little or no communication between rebel armies of the Atlantic and the Pacific. Until such a junction is effected the revolutionists are at a serious disadvantage since they are subject to defeat in detail.

Future combats therefore must be directed from the revolutionist standpoint to secure this junction of forces and to extend their grip upon the lines of communication.

Subsequent developments, as we go to press, have shown this preliminary estimate of the general situation to be correct. The federal forces, taking advantage of the division among the revolutionists, captured Monterey. The convergence of five federal columns upon the city caused General Gonzalo Escobar, rebel leader, to evacuate the place, moving his forces first to Saltillo and then retreating further, hotly pursued.

In Vera Cruz more than half the revolutionist troops of General Jesus Aguirre are reported to have revolted against his authority, and it seemed a matter of certainty that within a few days this seaport would again be in the possession of the federals.

These two victories, if sustained, will undoubtedly have the effect of causing the revolutionists to adopt the methods of guerrilla warfare.

A rebel attack in force was expected on Juarez, opposite El Paso, Texas, and United States troops were being held in readiness to deal with the situation if American lives were imperiled.



General Calles in Charge of Government Forces.



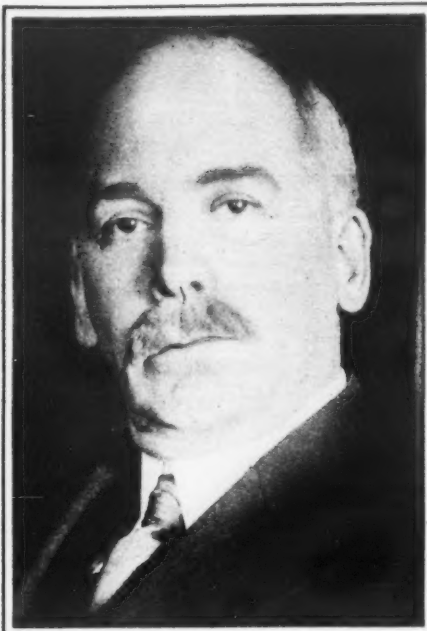
# The New President and His Cabinet



(New York Times.)  
**HENRY L. STIMSON**  
of New York, Secretary of State.



(© Harris & Ewing.)  
**ANDREW W. MELLON**  
of Pennsylvania, Secretary of the Treasury.



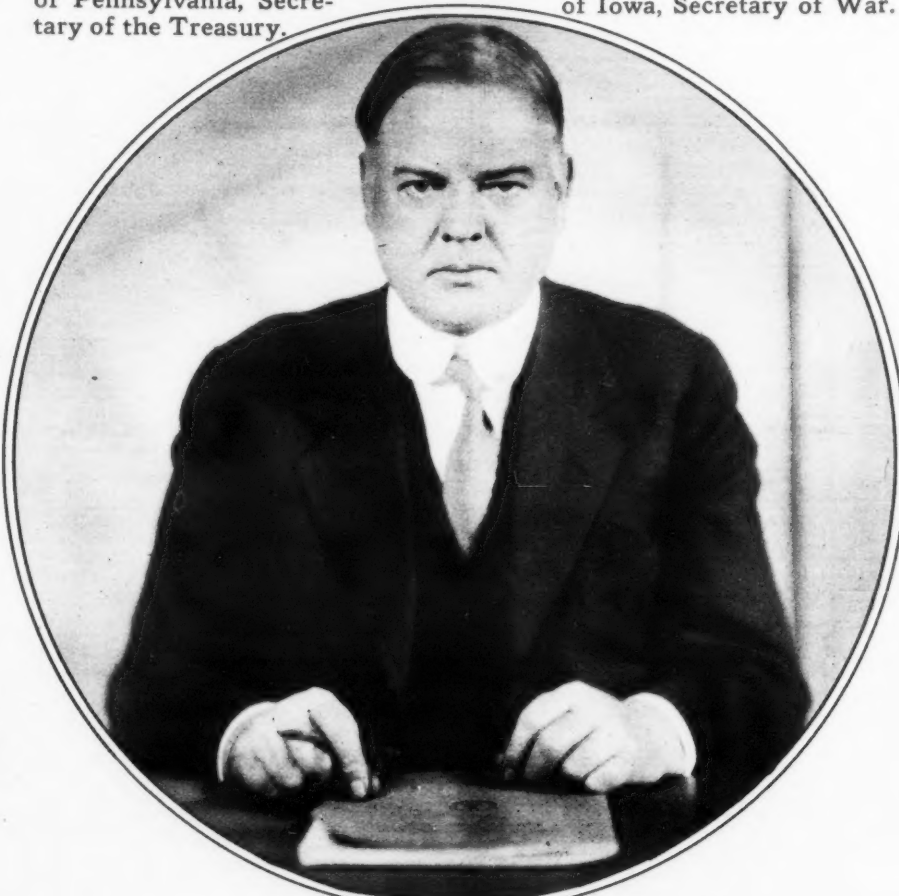
(Times Wide World.)  
**JAMES W. GOOD**  
of Iowa, Secretary of War.



(© Harris & Ewing.)  
**WILLIAM D. MITCHELL**  
of Minnesota, Attorney General.



(Times Wide World.)  
**RAY LYMAN WILBUR**  
of California, Secretary of the Interior.



(New York Times.)  
**HERBERT HOOVER**,  
President of the United States.



(© Harris & Ewing.)  
**WALTER F. BROWN**  
of Ohio, Postmaster General.



(Times Wide World.)  
**CHARLES FRANCIS ADAMS**  
of Massachusetts, Secretary of the Navy.



(The Associated Press Photo.)  
**ARTHUR M. HYDE**  
of Missouri, Secretary of Agriculture.



(© Harris & Ewing.)  
**JAMES J. DAVIS**  
of Pennsylvania, Secretary of Labor.



(© Harris & Ewing.)  
**ROBERT PATTERSON LAMONT**  
of Illinois, Secretary of Commerce.



# HOOVER'S CHOICE OF MEN

By J. W. Duffield

FOR WEEKS THE PRESS has been filled with surmises, articles and reports as to the personality of those whom President Hoover would choose for his Cabinet. But although there is general knowledge as to the functions of the specific Cabinet officer there seems to be something of a lack in public information as to the general functions of the Cabinet of the United States and its duties as a whole.

The functions of the Cabinet in the United States differ widely from those of the British Cabinet. The latter body is far more influential and practically administers the government of the country, having for the last two hundred years taken the executive duties formerly residing in the Privy Council. The duty of the United States Cabinet, composed of the heads of the executive departments, is to advise the President on important questions of policy.

The members are appointed by the President, subject to confirmation by the Senate, and the President may at any time remove them. He may accept the advice of his Cabinet, but he is not in the slightest degree bound to do so.

As a collegiate body the Cabinet has no legal existence. Its only warrant in the Constitution consists in the words, "the President may require the opinion in writing of the principal officers in each of the executive departments upon any subject relating to their respective offices."

Washington followed the letter of the Constitution, requiring the written opinion of each of the secretaries individually. Under Jefferson and his successors the custom developed of calling together the heads of departments to consult upon questions of state. The Cabinet meets at the call of the President. No records of such meetings are kept, nor are the proceedings of the Cabinet officially made known to the public.

IN Washington's time the selection of a Cabinet was not such a difficult matter as it has since become. There were only four heads of departments, the Secretaries of State, Treasury and War and the Attorney General. Then, too, there were comparatively few outstanding figures from which the choice could be made. With the enormous growth of the country the creation of more departments became imperative and they now number ten, for each of which there is a legion of aspirants following the Presidential election.

It is said that at least two hundred names have been laid before Mr. Hoover for serious consideration. Many of these are men of acknowledged eminence. Others have had their claims urged because of their services to the party. The names of still others have been pressed because of geographical considerations. As only ten of the two hundred could be chosen, it was obvious that nineteen out of every twenty candidates were doomed to disappointment after the winnowing process had been completed.

By general consent the most important office in the Cabinet is the Secretaryship of State, because of the tremendous influence his views and abilities may have upon our international relations. He is also the first in the line of Presidential succession after the Vice President.

For this post President Hoover has selected Henry L. Stimson of New York. Elihu Root and Charles E. Hughes, former Secretaries of State, are understood to have been foremost among those who have urged President Hoover to place Colonel Stimson at the head of his Cabinet. The latter is on his way home from the Philippines and did not reach Washington in time for the inauguration.

HIS qualifications for the post are many, politically and otherwise. He was United States Attorney for the Southern District of New York in the Roosevelt administration; was the Republican candidate for Governor of New York in 1910; was Secretary of War in President Taft's Cabinet; entered the World War as Lieutenant Colonel of the 305th Artillery and served in France as Colonel of the Thirty-first Field Artillery; adjusted the differences between the warring factions in Nicaragua as President Coolidge's special mediator and arranged for the recent Presidential election in that country under the supervision of the United States.

He has been highly commended for his recent work as Governor General of the Philippines in conciliating the native political element and in laying the foundation for the development of Philippine industry through American capital. He has made a profound study of international affairs and his handling of delicate situations has given him the reputation of being an accomplished diplomat.

Andrew W. Mellon of Pennsylvania is retained as Secretary of the Treasury. There has never been any doubt that the place would be offered to him, for his

The new Attorney General is William D. Mitchell of Minnesota. He was born in Winona, Minn., fifty-five years ago. He obtained his education in Lawrenceville Academy, Yale University and the University of Minnesota. He was graduated from the Law College of the University of Minnesota in 1896 and began the practice of law in Winona.

About thirty years ago he went to St. Paul, Minn., and later became a member of the law firm that was headed by Pierce Butler, now a member of the United States Supreme Court.

THOUGH a self-declared Democrat, Mr. Mitchell was appointed by President Coolidge as Solicitor General, taking office June 4, 1925. His political faith did not prevent him, however, from voting for Hughes, Coolidge and Hoover.

The Attorney Generalship has been a specially hard position to fill on account of the prohibition problem. The movement to take the enforcement of the Volstead Law from the Treasury Department and put it under the direct control of the Attorney General had been hailed by the "drys" with enthusiasm, provided that the Attorney General himself should be a firm friend of the amendment.

Mr. Hoover tried hard to get Senator Borah to take the place, not only because of his great legal ability but because of his fervid prohibition convictions. The latter, however, preferred to retain his seat in the upper house. Colonel William J. Donovan could have had the post, had it not been for the determined opposition of the "drys," who declared him unsatisfactory because he had declared himself for a "liberalization" of the Volstead Act.

Mr. Mitchell is understood to be a pronounced dry in both theory and practice. Apart from his position

in this matter it is said that he was strongly backed for the post by the Justices of the Supreme Court.

Massachusetts is recognized by the choice of Charles Francis Adams as Secretary of the Navy. He is a lawyer by profession with offices in Boston. His home town is Concord. He was born in Quincy, Mass., Aug. 2, 1866, was educated at Harvard and was admitted to the bar in 1893.

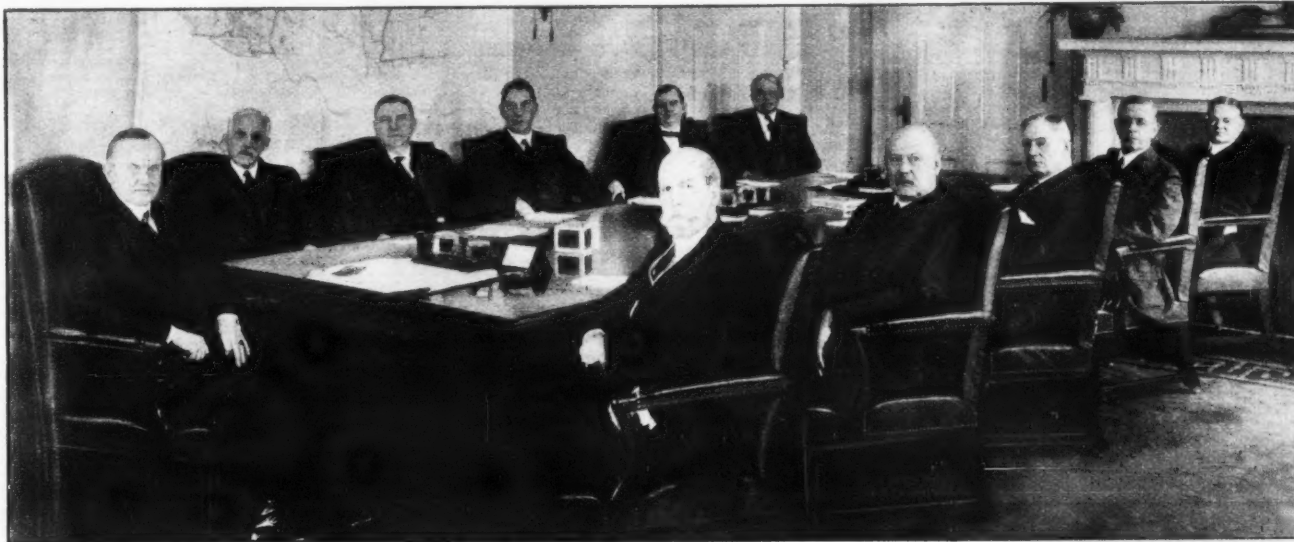
JAMES J. DAVIS of Pennsylvania, who has served as Secretary of Labor since March 4, 1921, is continued in that office. It was generally supposed that the choice would fall upon William N. Doak of Virginia, of the Brotherhood of Railway Trainmen.

For Secretary of the Interior Mr. Hoover has chosen Ray Lyman Wilbur, president of Stanford University, California, Mr. Hoover's Alma Mater. Dr. Wilbur was born at Boonesboro, Iowa, April 13, 1875, and was graduated from Stanford in 1896.

The office most nearly concerned with politics because of the patronage it involves, that of Postmaster General, is filled by Walter Folger Brown of Ohio, who, prior to his appointment, was Assistant Secretary of Commerce. He was born in Massillon, Ohio, May 31, 1869; graduated at Harvard in 1892 and from the Harvard Law School in 1894.

It developed that the choice for Secretary of Agriculture was Arthur M. Hyde of Missouri. Mr. Hyde, who is 51 years old, first held political office as Mayor of Princeton, Mo., 1908 and 1910. In 1920 he was elected Governor of Missouri.

The Cabinet was completed by the naming of Robert Patterson Lamont of Chicago as Secretary of Commerce. Mr. Lamont is 61 years old and an engineer by profession. He became president of the American Steel Foundries in 1912.



(National Photo.)

"THE LAST SHALL BE FIRST."  
Cabinet of Mr. Coolidge in 1925. It Will Be Noted That Herbert Hoover, at Lowest Right, Will Henceforth Occupy the Seat at the Head of the Table.

brilliant service under both Harding and Coolidge is a matter of public record. His advanced age (he is 74), it was thought, might make him anxious to retire from the cares of public life. If he should withdraw before the termination of Mr. Hoover's administration, it is rumored that he may be succeeded by Ogden L. Mills of New York.

The post of Secretary of War is filled by James W. Good of Iowa. Mr. Good, who is 62 years old, was born in Cedar Rapids, Iowa, and was educated at Coe College in that State and at the University of Michigan. He chose the law as a profession and was city attorney of Cedar Rapids, Iowa, from 1906 to 1908. From 1909 until 1921 he represented the Fifth Iowa District in Congress, resigning in the latter year to practice law in Chicago. He maintains law offices in that city and Washington, but claims Iowa as his legal residence.

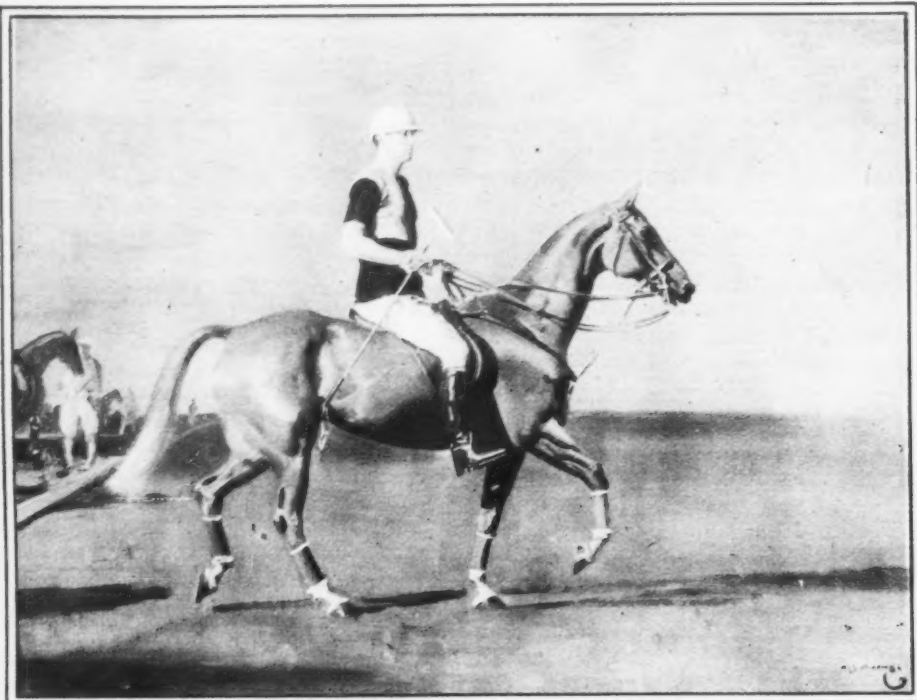
WASHINGTON political circles accept his appointment as meaning that Mr. Good is to be the Hoover Administration's "contact man" with Congress. Usually some Cabinet officer who is well known on Capitol Hill and popular with Senators and Representatives serves as a sort of liaison officer between the White House and Congress. His services are especially valuable when one or the other House of Congress shows a disposition to go contrary to important recommendations of the President. Mr. Good is fully qualified to undertake such extra-official duty by reason of his long Congressional service.

Mr. Good's reward comes in part from the fact that he was manager of Mr. Hoover's Presidential campaign in the western part of the United States. Every State in the territory over which Mr. Good had jurisdiction was carried by the Republican Presidential ticket. Texas, a "solid South" State, was added to his area and was carried by Hoover and Curtis.

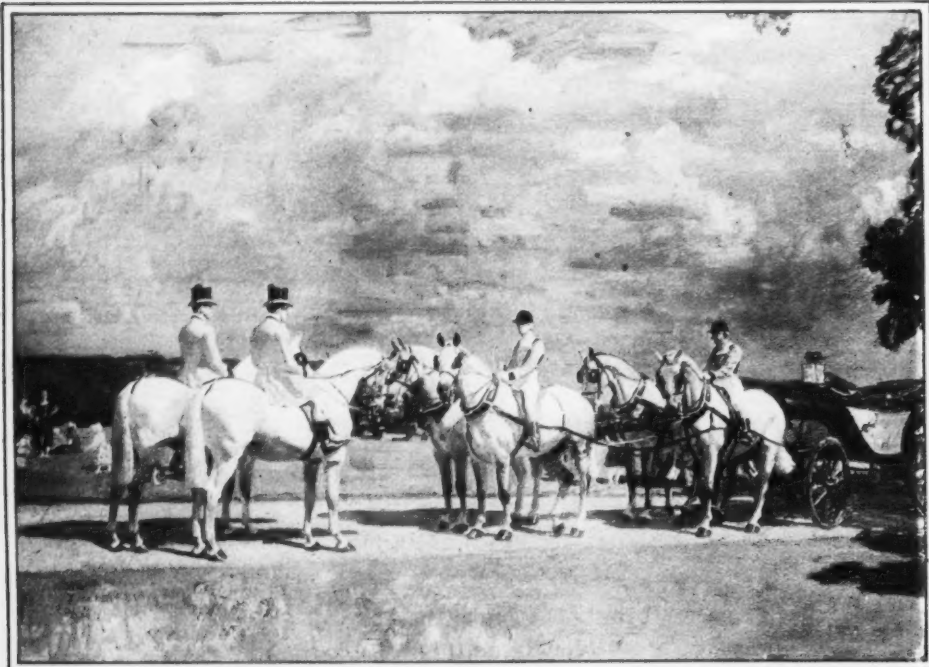


# MODERN SPORTING ART

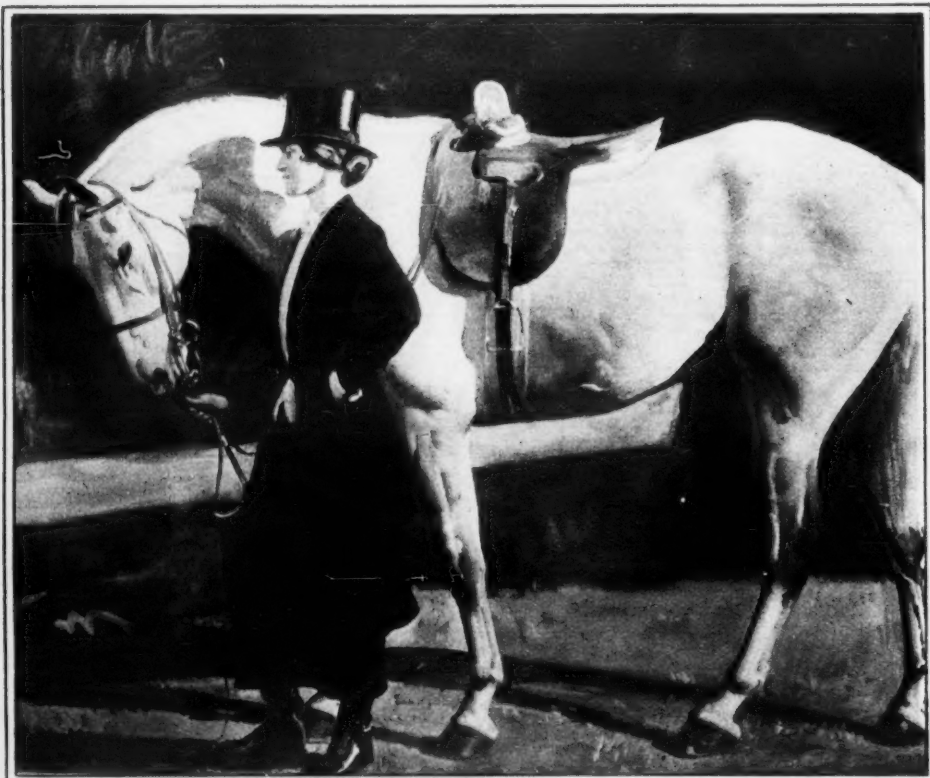
Notes of Other Studies, Exhibitions and Personalities



PORTRAIT OF MR. WILLIAM GOADBY LOEW.  
By A. J. Munnings, R. A. Mr. Loew is a Well Known American Sportsman.



THE ROYAL OUTRIDERS AND POSTILLIONS.  
One of the Remarkable Paintings by A. J. Munnings, R. A.



THE ARTIST'S WIFE AND HER MOUNT.  
By A. J. Munnings, R. A., Shown at the Howard Young Galleries.



"INNOCENCE," BY GREUZE.  
Lent by Wildenstein & Co. and Shown at the Reinhardt Galleries.

A VERY DISTINGUISHED loan exhibition of portraits of women and children, dating from the fifteenth to the twentieth century, is now being held at the Reinhardt Galleries.

More than one of the critics who have written of this collection have remarked upon the note of harmony running through all the pictures of all the periods shown, and have pointed it out as a demonstration of "the fundamental qualities of art persisting through changes in environment"—to quote one of them.

This is true enough, but it is secondary to the demonstration of the fundamental qualities of humanity that also persist amid change; for it is humanity, after all, that creates art—a fact not always borne in mind as it should be. Womanhood, childhood and youth were essentially the same in the fifteenth century as now; their tenderness and beauty have been among the most powerful influences of human life since man became man. This being so, it is not surprising that the oldest canvases in the Reinhardt Galleries, dealing with such subjects, should strike the same chord as the newest.

But from the purely technical viewpoint there are differences enough to be noted and many secrets of the brush to be learned by those who have eyes and understanding for these things. It is a rich and noble collection, and one that no one who is interested in the art of portraiture can afford to miss.

The exhibition was opened on February 23rd and will come to an end on March 16th.

Another showing of exceptional interest, not merely to conventional art-

lovers, was the first American exhibition of the work of A. J. Munnings, R. A., which was lately held at the Howard Young Galleries. Mr. Munnings is a very eminent English artist who has specialized in pictures of racing and sporting life. His canvases have the breath of life; they have grace and gallantry, and it is evident that he delights in fair women, brave men and noble horseflesh.

At the Dudensing Galleries a collection of sculpture in wood and stone by Edmund Moultraszche, a gifted young artist from Texas, was recently on view.

Much attention was attracted by the remarkable collection of paintings placed on view at the American Art Galleries on March 2nd for dispersal March 7th and 8th. The pictures numbered 189 in all,

and were mostly from the estate of the late A. W. Wallander of Mount Vernon, N. Y.

Various schools and periods were represented. The group included no less than eight Blakelocks, one of these being "The Fisherman," his well-known early effort of which Elliott Daingerfield wrote that it was "very significant."

From March 4th to 16th fifteen of the most recent paintings of Henry S. Eddy are being shown at the Babcock Galleries. For the most part Mr. Eddy found his inspiration for these works in the quaint and anciently kindred lands of Cornwall and Brittany, and they are the result of a Spring and Summer passed in England and France. Much of the magic of these dreaming coasts has been subtly captured by the brush of the artist.



Edmund Moultraszche.



## WITH NEW YORK'S MUSICIANS

**A**N EVENT of outstanding importance in the present musical season will be the presentation by the League of Composers of Stravinsky's "Les Noces" and Monteverdi's "Il Combattimento di Tancredi e di Clorinda," at the Century Theatre on April 25th, to be followed by a second performance on the 28th.

The double program will provide an interesting contrast of ancient and modern. "Les Noces" was written in 1913, was then revised and finally completed in 1917, and was finally performed in 1923, the première taking place in Paris. "Il Combattimento," on the other hand, was composed by Claudio Monteverdi in 1626. In form the two works bear a striking resemblance. Mimes enact the story on the stage, while singers and instruments create a separate musical entity accompanying the action.

"Les Noces" has not hitherto been seen on an American stage, though parts of the score have been included in concerts at various times. Its theme is a Russian peasant wedding. The soloists who will appear in the League of Composers presentation are Nina Koschetz, soprano; Sophie Braslau, contralto; Gabriel Leonov, tenor, and Morris Rudinov, baritone. At the pianos will be Aaron Copland, Marc Blitzstein, Louis Gruenberg and Frederick Jacobi. In addition, to portray the story on the stage, there will be a corps of mimes; nine of them play the rôles of the leading figures in the pageant. A chorus of Russian singers and a group of selected instrumentalists from the Philharmonic-Symphony Orchestra are likewise to have prominent parts in the musical ensemble.

The whole production will be directed by Leopold Stokowski. Sergei Soudeikine has designed the settings and costumes. Elizaveta Anderson-Ivantzoff has planned and directed the dancing.

The Monteverdi revival will be conducted by Werner Josten, who gave the piece its first modern presentation last year at the festival of ancient opera at Northampton, Mass., sponsored by Smith College.



Leopold Stokowski,  
Conductor of "Les  
Noces."

The piece its first modern presentation last year at the festival of ancient opera at Northampton, Mass., sponsored by Smith College.

**T**WO distinguished guest conductors are appearing in New York with the Philadelphia Orchestra this month. Eugene Goossens, conductor of the Rochester Philharmonic, is well known in this country, having been among us for the past six years. Clemens Krauss, a native of Vienna, is director of the Municipal Opera and the Museum Concerts at Frankfort, and next year will be artistic director at the Vienna State Opera.

On March 17th, at Carnegie Hall, Mlle. Tatiana de Sanzewich, pianist, will include in her recital the first public performance of the "Rhapsodie Espagnole" of Charles Maduro. This is said to be Mr. Maduro's most elaborate composition up to the present time. Within the past year and a half he has written more than thirty works, mostly on Spanish themes. Eighteen of these have been recorded and many orchestrated.

Mr. Maduro's productivity is particularly remarkable in view of the fact that composition is only one of his interests. He is also a banker, associate agent of a steamship company, and a portrait painter. Among his best known works are "Melodie Creole," "Morena y Sevillana" and "Filigrane," as well as a "Welcome

Home" march in honor of Colonel Charles A. Lindbergh. He is a native of Curaçao, Dutch West Indies.

The German Grand Opera Company recently closed its American tour at Indianapolis, having included Washington, Baltimore, Wilmington, Philadelphia, Pittsburgh, Cleveland, Chicago and Milwaukee in its repertory since leaving New York.

**A**T the third concert of the Prague Teachers' Chorus, given at the Metropolitan Opera House, "Zborov," by Otakar Jeremias, was given for the first



Master of Twelve Instruments. Andy Sannella, Composer, Director and Musician, With Mrs. Sannella. He is Well Known as a Radio Entertainer.

time in New York.

"Zborov" is a unique piece of modern choral composition. Otakar Jeremias is a Czechoslovak who is almost unknown in America. In this "symphony of singing" he has glorified the struggle of his country for freedom. The town of Zborov figured in the war news in 1917. The first movement of the choral expresses a majestic appeal to Czech and Slovak children "not to forget, and to live forever with the sacred fire of those fervid and heroic hearts which beat and waxed chill for you and your children in boundless love and sacrifice at Zborov."

In the second movement is an epic description of the clash of great armies from sea to sea. The third movement is devoted to the advance of the Czechoslovak troops; the fourth is a nocturne on the eve of battle. And in the fifth comes the conflict itself.

There is a last movement, an epilogue, in which the listeners are reminded of the dead sleeping beneath the mounds of Zborov.

"Brothers, open your faithful hearts today! Don't forget, and be alive forever with the sacred fire of those fervid and heroic hearts which beat and waxed chill for you and for your children in boundless love and sacrifice at Zborov!"

So the symphony comes to an end. It is an extraordinarily moving and impressive composition; and it was especially written for the Prague Teachers' College.



(Arnold Genthe.)  
VALENTINA  
KOSHUBA OF  
"LES NOCES."

**O**TAKAR JEREMIAS is only 37 years old. Before going to Prague he was director of a music school and also an opera conductor in Southern Bohemia.

One of the most prominent artists taking part in the inaugural concert at Washington was Eleanor

Painter.

A Peruvian soprano, Sofia del Campo, made her North American operatic début with the Philadelphia Grand Opera Company on March 14th in "Rigoletto." Other members of the cast were Josef Wolinski, John Charles, Ivan Steschenko and Berta Levina.

The Cleveland Symphony Orchestra and a large chorus will collaborate with the Musical Union of Oberlin, Ohio, in a performance of Pierne's "St. Francis of Assisi," to be given at Oberlin on March 26th. One of the soloists, it is announced, will be Grace Leslie, contralto.

Five musicales are scheduled for this month at the Chalfonte-Haddon Hall, in Atlantic City, N. J. In the first of the series Frieda Hempel, Erna Rubinstein and Donald Pirnie appeared. This is the seventh season of these concerts, the proceeds being devoted to the scholarship fund of the Club of College Women.

The winners of gold medals in New York's third annual Music Week will be featured in a concert on April 20 at Carnegie Hall.

Two years ago Robert Goldsand, a young Viennese pianist, appeared in New York with considerable success. Arrangements have been made for his return to the United States next year.

Sentiment was plentifully felt and expressed when on a recent Sunday evening Paul Eisler conducted at a concert at the Metropolitan Opera House. It was his farewell appearance at the house where he has waved his baton as assistant conductor of German repertory for so long. As a special courtesy to Mr. Eisler his name was placed at the head of the program.

Many changes have come to the Metropolitan since he joined it far back in the dim season of 1903. Heinrich Conried was director then. How prehistoric that era seems! And now one of the last links with it has passed from the scene of those performances which will always bear a glamour in the memory of those who heard them.

Mr. Eisler will henceforth be associated with the Friends of Music as assistant conductor to Arthur Bodanzky.

His final concert at the Metropolitan brought out numerous phases of his ability as a conductor. It began with the overture to the "Flying Dutchman," and among the soloists on the program were Tibbett, Wolfe, Mario, Jagel, Patton, Tiffany and Margaret Bergin.

The season's first performance of "Boris Godunov," at the Metropolitan, was noteworthy because of the appearance of Feodor Chaliapin in the title rôle. His interpretation of the part is quite familiar, yet it belongs to the remarkable quality of this very great artist that one's impression is never twice the same. He seems to live the rôle anew with each performance.

The New York début of Antoni Sala, the Spanish violoncellist, at the Town Hall was on the whole successful. The effect upon the audience was one of charm rather than commanding power, but Mr. Sala is an artist of ability, and charm is not to be despised. An excess of sentimentality in some of his interpretations is the chief weakness of his style. This judgment of course is based only upon one performance. It was part of the success of his début that many listeners left the hall with a strong desire to hear him again. He is interesting and stimulating, and one feels the possibility and the plausibility of varying opinions upon his work. This ability to perplex is distinctly an asset.



(Carlo Leonetti.)  
Elizaveta Anderson-  
Ivantzoff.



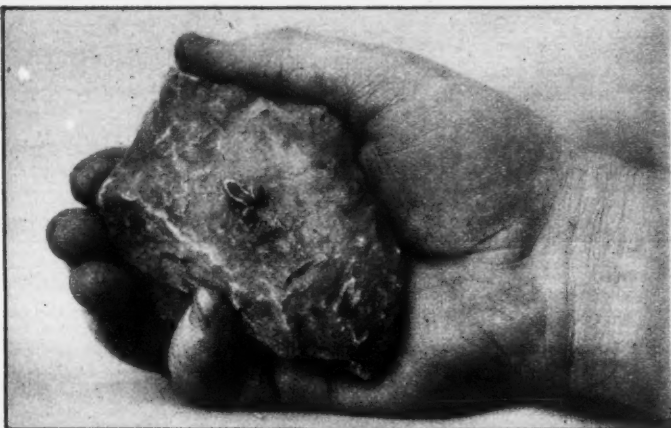
(Albert R. Dupont.)  
Mlle. Tatiana de Sanzewich  
and Charles Maduro.



## Science Measures Blushes of the Fair



**MEASURING THE FEMININE BLUSH!**  
Miss Joanna Allen Is the Subject of This Experiment by Dr. E. E. Free With His Heat-Wave Detector.



**THE SMALLEST FROG IN THE WORLD.**  
This Pigmy Creature, *Phylllobates Limbatus*, a Denizen of Cuba, Is on View at the Field Museum, Chicago. It Would Take Nearly 150 of Them to Tip the Scales at One Ounce.



**THE LARGEST FROG IN THE WORLD.**  
A Specimen of the Giant Bullfrog, or *Rana Goliath*, From Africa, Weighing About Ten Pounds, Is Placed on Exhibition at the Field Museum, Chicago. Leon L. Walter of the Museum Staff Holds a Frog of the Ordinary Size.



**LIFTING BY ELECTRICITY.**  
A Thermo-Electric Magnet Swings William Baltista From the Floor. At the Right Is Dr. F. C. Brown, Director of the Museum of Peaceful Arts.

**"VISIBLE" SOUND**, "audible" light and the measurement of the exact quantity of radiant heat in a young lady's blush!

Such were a few of the wonders of applied science shown at a dinner of the American Institute, attended by 1,000 persons, at the Hotel Astor, New York.

One of the pictures on this page shows how the blush was measured. Dr. E. E. Free of New York University employed a heat-wave detector—a quartz instrument in whose operation the ultra-violet rays play a mysterious but effective part. The young woman whose mantling cheek is being subjected to scientific investigation is Miss Joanna Allen, who is an ornament of one of the musical attractions now current on Broadway. She was the first to submit to the test; her blush was measured in the afternoon. That night in the course of the dinner Miss Irmise Johnson played a similar rôle.

The institute's banquet was given in the grand ballroom of the hotel. On the small stage at one end of the room John Bellamy Taylor, consulting engineer of the General Electric Company, showed how sound can be seen and light heard. His apparatus utilized the perfected photo-electric tube, the electric phonograph pick-up and the latest devices in sound reproducers and amplifiers.

The ballroom was darkened, and Mr. Taylor swung a beam of light about the room. Coming in contact with a mirror, the light burst into music, which ceased as soon as the beam was moved away from the mirror. Mr. Taylor calls this process "narrow-casting."

Phonograph records were used with the

sending apparatus. Energy was sent over the beam of light to the transforming and reproducing elements, which were mounted on a distant tripod. By placing his hand in the path of the beam Mr. Taylor was able to regulate the flow of the music.

The audience literally listened to a burning match. A crackling sound followed the lighting of the match and continued during the combustion of the chemicals.

Nor was this all. A small machine in a corner of the room developed 500,000 volts of electricity by means of the so-called Tesla coil. This machine, shown by Dr. Gregory Breit, is a small-scale reproduction of the great apparatus which, in tests at the Carnegie Institute in Washington, has developed 5,200,000 volts.

A new material known commercially as "carboly" was demonstrated. It was described as an alloy of tungsten, carbon and cobalt, and is said to be second only to the diamond in hardness.

Motion pictures of the planet Jupiter and its satellites, made at the Lick Observatory, were shown. A new stereoscopic camera which takes photographs in three dimensions was on exhibition.

There was a new kind of sugar called "xylose," derived from peanut shells and cotton seed hull bran. There was paper made from cornstalks and a kind of irradiated yeast which bears the striking name of "edible sunshine."

All these applications of scientific skill and the scientific spirit, together with others quite as marvelous in their way, contributed toward making the dinner of the American Institute one of the most interesting events of the Winter.



## The Three of Us

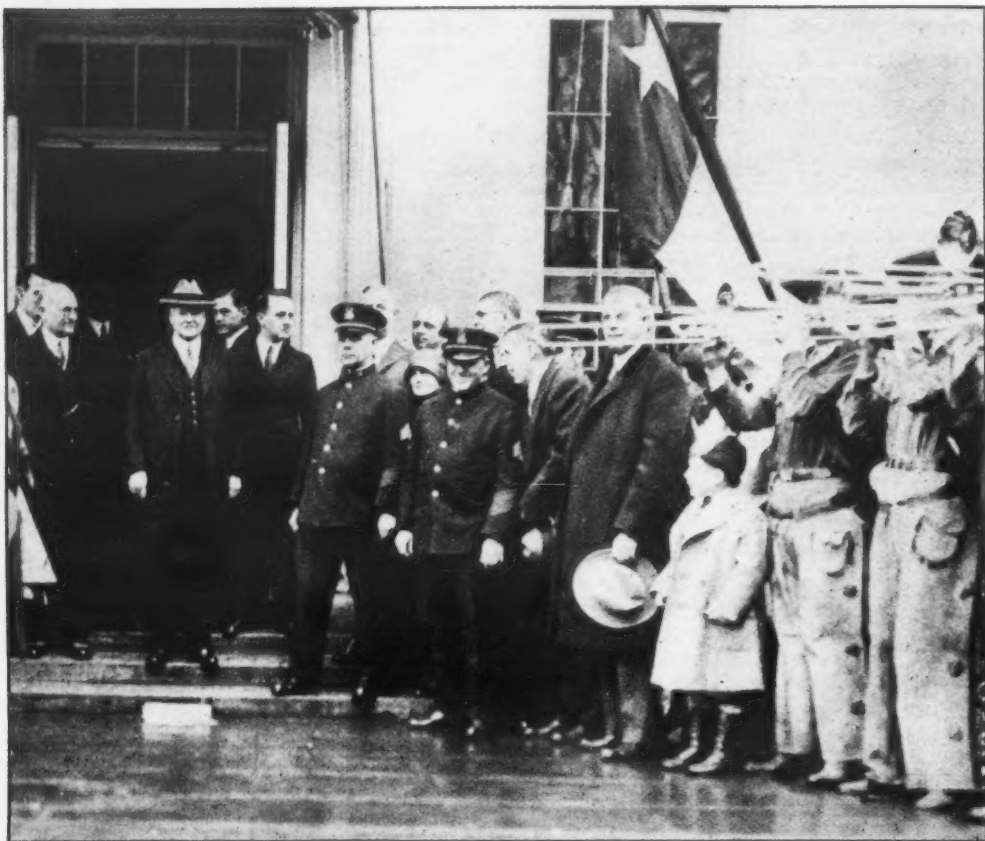


(D. Warren Boyer.)

**T**HE MORNING MEAL of Papa, Mama and Baby Horse Taken on the Farm of John Held Jr., in Westport, Conn. Baby Horse Is Only Twenty Days Old, but He Is a Hearty Eater.



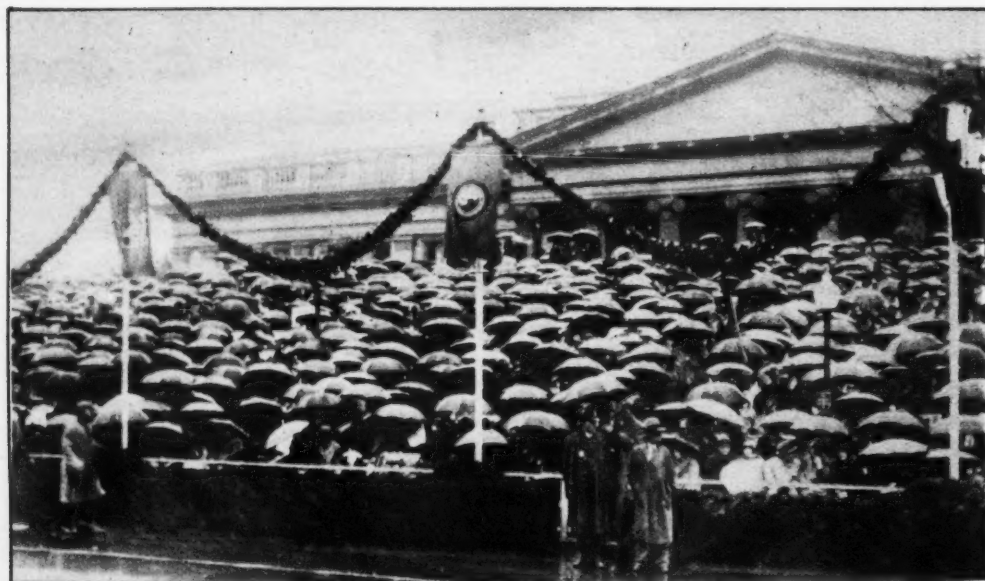
# PRESIDENT HOOVER INAUGURATION OF PAGEANT AND CEREMONIES



(Times Wide World Photos.)

## LISTENING TO THE MUSIC OF THE LONE STAR STATE.

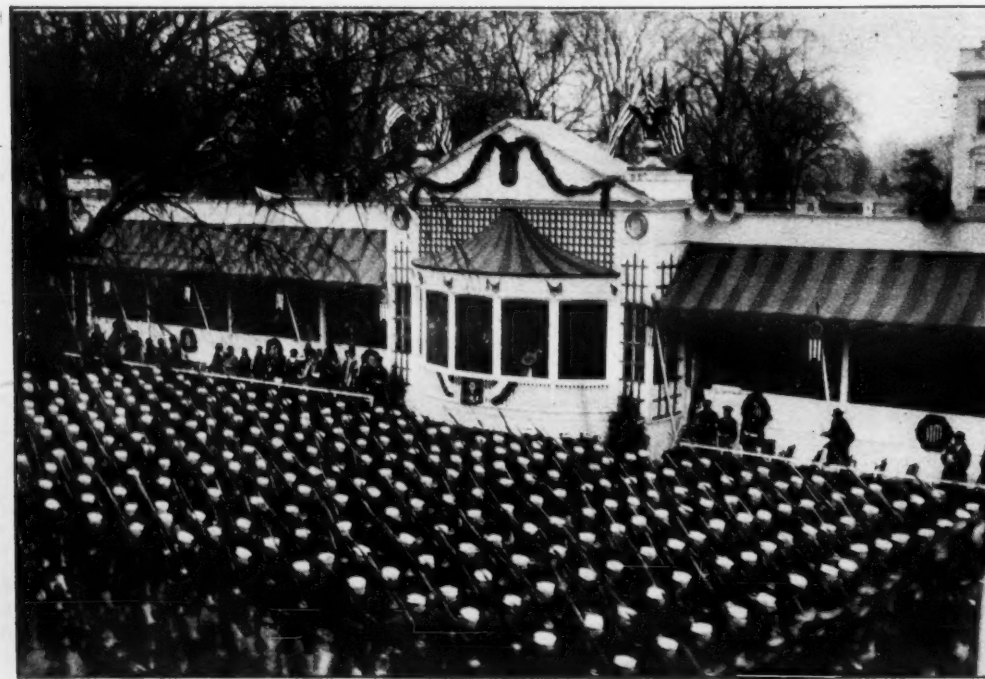
President Hoover at the Front Portico of the White House Regaled by Selections of the Texas Cowboys' Band, One of the First Delegations to Greet Him After the Inauguration.



(Associated Press Photo.)

## DEFYING JUPITER PLUVIUS

Vast Throng With Umbrellas Hoisted to Keep Off the Rain That Marred the Inaugural Ceremonies.



(Times Wide World Photos.)

## THE BLUEJACKETS HAVE NO FEAR OF WATER.

Part of the Navy Section Passing the Reviewing Stand in Front of the White House in a Drenching Rain.



## TAKING THE OATH OF OFFICE

Chief Justice Taft of the Supreme Court, Standing on the Very Spot Where George Washington Inaugurated as Chief Executive of the Nation, Administering the Oath to the New President. The Outgoing President, Calvin Coolidge, Witnessing the Ceremony.



(Times Wide World Photos.)

## IN HONOR OF THE NEW PRESIDENT.

Part of the Great Inaugural Parade Marching on Pennsylvania Avenue, Washington.



# INAUGURATED; HIGH LIGHTS CELEBRATIONS AT WASHINGTON



(Times Wide World Photos.)

## HERBERT HOOVER TAKES THE OATH OF OFFICE AS PRESIDENT

At the Very Spot Where Twenty Years Before He Himself Had Been Seated, Mr. Hoover, With Mrs. Coolidge, is Seated at the Right of Mr. Hoover.



(Times Wide World Photos.)

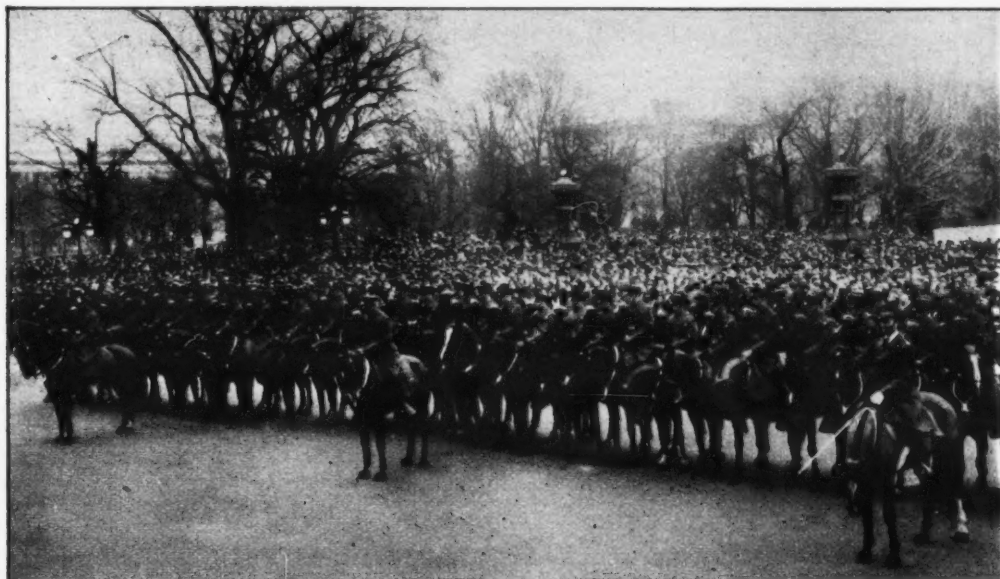
UNDER WEEPING SKIES,  
But With Undampened Spirits, the Paraders Marched Between Crowds Packed From Buildings to Curbs.



(Times Wide World Photos.)

## BACK IN THE OLD HOME TOWN, FREE FROM THE CARES OF STATE.

Ex-President Calvin Coolidge and Mrs. Coolidge Standing on the Porch of Their Home at Northampton, Mass., While Old Friends and Neighbors Welcome Them Back.



(Associated Press Photo.)

## HOLDING BACK THE CROWDS

Mounted Troops on the Capitol Plaza as the Throng Gathered for the Hoover Inauguration.



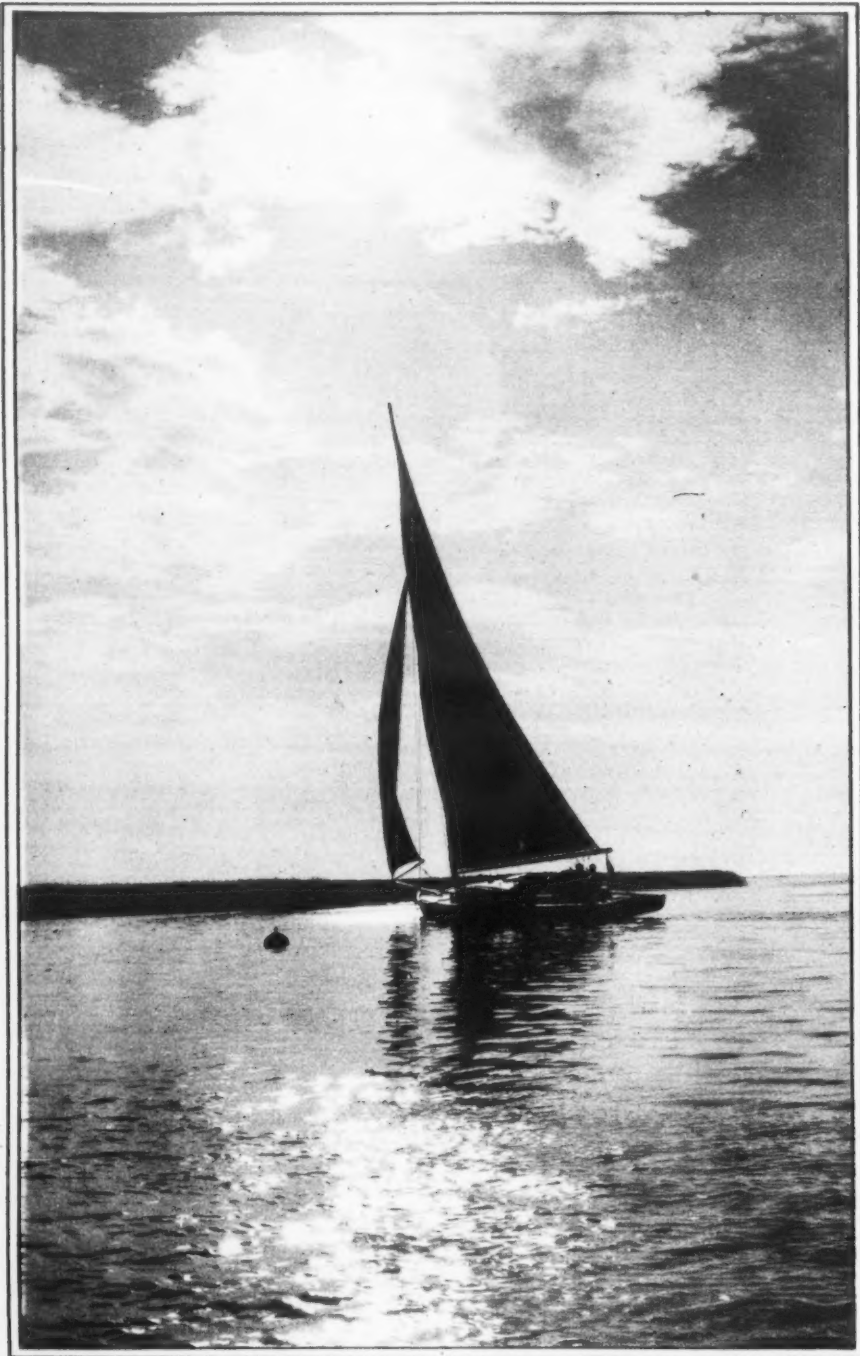
(Times Wide World Photos.)

THROUGH THE HISTORIC STREET OF THE NATIONAL CAPITAL,  
Part of the Great Pageant on Pennsylvania Avenue Marching in Pouring Rain.

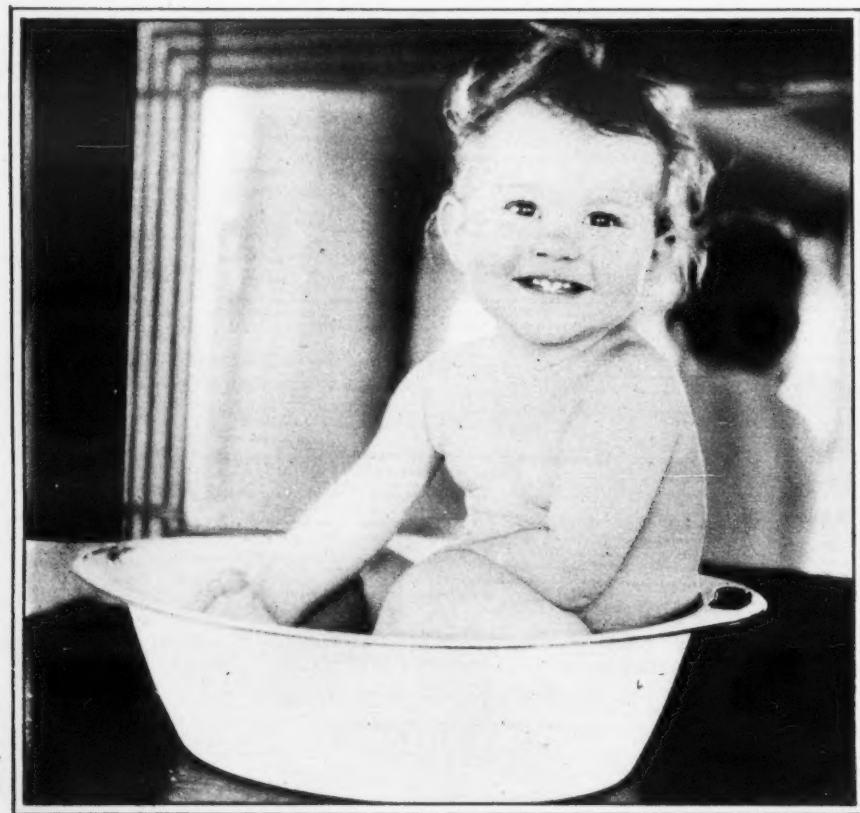


## IN TOWERING WHITE

Unusual Ice Peak Wins Amateur Prize Contest for Week.

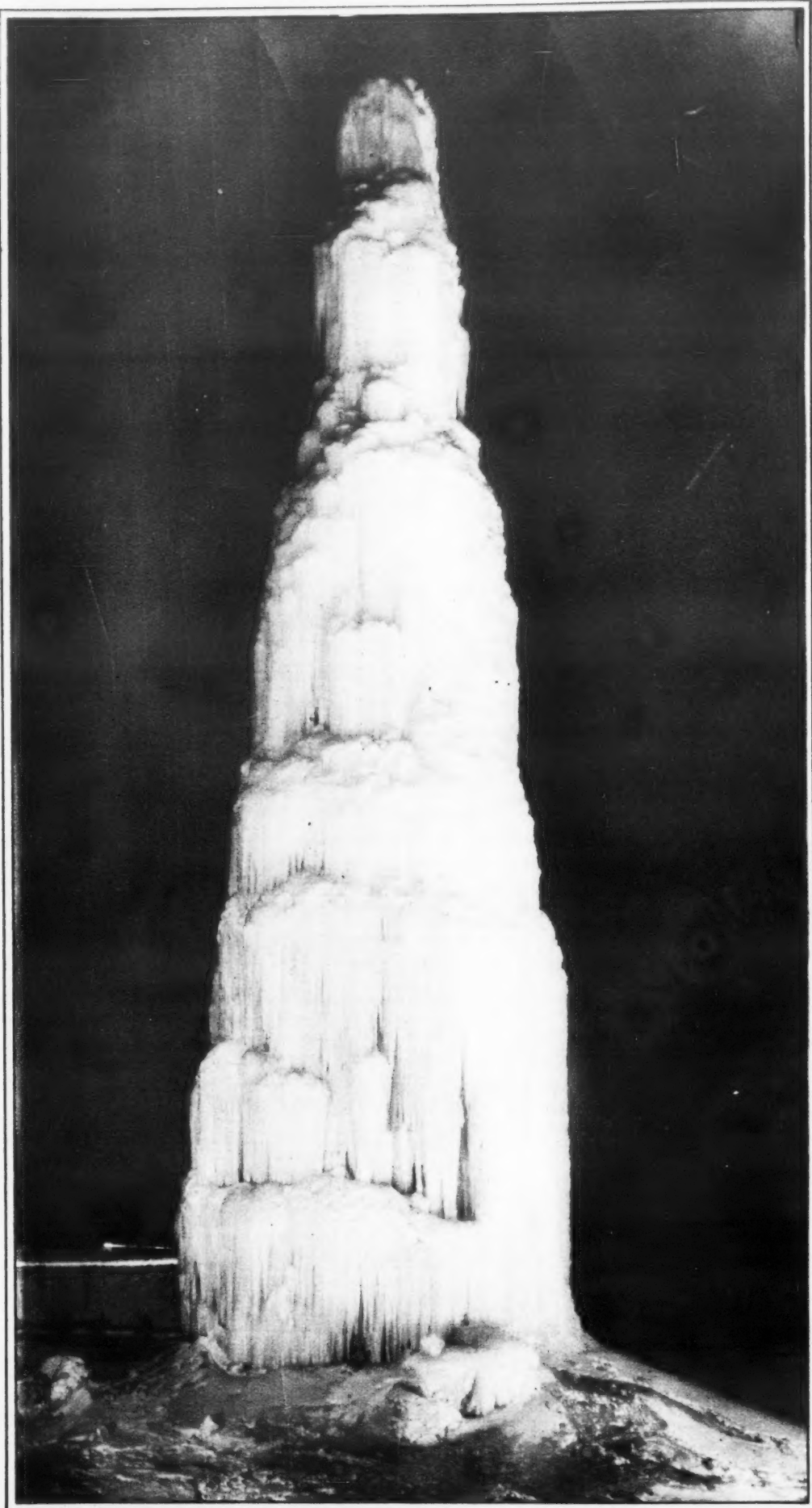


**Second Prize—Five Dollars**  
 Won by Henry A. Horsman, Brooklyn, N. Y.  
**AGAINST THE SUNSET**



**HAPPINESS.**

Three Dollars Awarded to Nancy Lee Griffith, San Pedro, Cal.



**First Prize—Ten Dollars**  
 Won by Norman H. Hoefer, Freeport, Ill.  
**THE FROZEN FOUNTAIN.**

### Rules for Amateurs.

**M**ID-WEEK PICTORIAL awards a first prize of \$10.00 each week for the best amateur photograph; \$5.00 as a second prize, and pays \$3.00 for each additional photograph published.

Amateur photographers everywhere are invited to send their latest and best photographs (not negatives).

Photographs are judged on the basis of interest and technical quality. All

photographs must be accompanied by postage if return is desired, and should be addressed to the Amateur Photographic Editor, MID-WEEK PICTORIAL, 229 West Forty-third Street, New York, N. Y.

Photographs to be considered must have been taken by the entrant. Amateur photographers are invited to ask questions about their work, and these will be answered either in this department or through the mails by the Director of The New York Times Studios.



## AND SOME OTHERS

Photographic Studies of Children and Animals.



IN DEEP  
CONTEMPLATION.  
*Three Dollars Awarded  
to W. A. Burrows, Larch-  
mont, N. Y.*

NO SWEETER THAN HERSELF.  
*Three Dollars Awarded to Lynda Hummel, Appleton, Wis.*



JUST LIKE DADDY.  
*Three Dollars Awarded to G. H. Stribling,  
Omaha, Neb.*

A STUDY IN CONTRASTS.  
*Three Dollars Awarded to Marcia Stranahan, Santa Monica, Cal.*



# MIRTH AND MELODY IN "LADY FINGERS"



(White.)



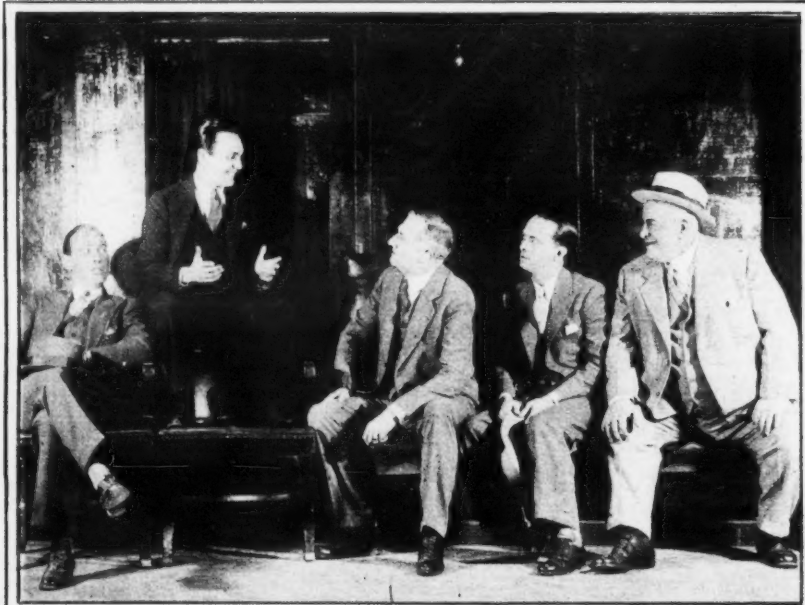
(White.)

LOUISE BROWN,  
the Principal Young Lady in "Lady  
Fingers."



(Vandamm.)

LOUISE BROWN AND JOHN PRICE JONES  
in the Second Scene of the First Act of "Lady Fingers."



(Vandamm.)

ACT ONE: LADY FINGERS MAKES A GETAWAY.  
Eddie Buzzell (Second From Left), as the Skillful and Amia-  
ble Young Crook, Entertains Some Fellow-Travelers.

ACT TWO: EDDIE BUZZELL AND  
A FEW OF THE FAIR SEX.  
They Are About to Render a Musical  
Number in "Lady Fingers," at the Van-  
derbilt Theatre. Mr. Buzzell's Role Is  
That of a Fugitive From Justice Who  
Takes Refuge at a Health Farm Which  
Is Graced by the Presence of Such as  
These.



(De Mirjian.)

MARJORIE WHITE,  
the Charming Little Comedienne of  
Lady Fingers."

THE pictures on this page are devoted to some of the more engaging scenes and figures in that very pleasant musical entertainment, "Lady Fingers," in which Eddie Buzzell and Louise Brown are holding forth at the Vanderbilt. Not overlooking Marjorie White by any means.

Miss White, indeed, despite her personal minuteness, is one of the major factors in the favor which the show has met from the theatregoers of Broadway. As a rule, actresses whose stock in trade is cuteness are among the most wearisome of the human race. But the cuteness of Marjorie White is purely natural.

"Lady Fingers" was originally one of the multitudinous plays of Owen Davis. It has been musicalized and altered in various other directions; and, as happens every now and then, the work has been well done. The plot has ceased to be very important, but what is left of it is amusing enough; the cast is quite capable; the chorus is pretty and adept at dancing, and, taking it as a whole, the show may be recommended to all who have by nature or acquirement a taste for light musical comedy.

Mr. Buzzell's rôle in the story is that of a likable crook whose dexterity has won for him from his admiring fellows the name Lady Fingers. He has a friend (played by John Price Jones) who becomes involved with him quite innocently in a bank robbery. The two fugitives take refuge at a health farm which is graced by the presence, as nurse, of Marjorie White. The heroine (Louise Brown) is also there.

As was remarked last week in a brief paragraph devoted to "Lady Fingers," the show starts slowly. After the first scene, however, it moves along smoothly and rapidly.

Louise Brown is well known to New Yorkers who follow musical comedy and revue. She is comely, very graceful, and has a singing voice which meets the not very exacting demands made upon it.

From time to time the McCarthy Singers come before the footlights to warble in their accustomed style. And Gertrude MacDonald dances adorably.

Good musical comedies have been rather scarce this season. "Lady Fingers" belongs to the happy minority.



# PLAYS AND PLAYERS OF NEW YORK STAGE



WHEN THE OLDEST BROTHER IS HAZED BY THE YOUNGSTERS. Paul Jones and Some Other Members of the Family in "Courage," in Which Janet Beecher Is Starred at the Ritz Theatre. (Apeda.)

INEZ COURTNEY, in "Spring Is Here," at the Alvin Theatre. (De Barron.)



## Guide to the Shows

QUESTIONS of General Interest Regarding Plays and Players, Past and Present, Will Be Gladly Answered, Either in These Pages or by Mail, if Addressed to the Dramatic Editor, Mid-Week Pictorial, 229 West Forty-third Street, New York, N. Y.

### DRAMATIC.

Ambassador—"LITTLE ACCIDENT." A successful comedy.  
Apollo—"HARLEM." Negro life.  
Bayes—"SKIDDING." A comedy of family life out West.  
Martin Beck—"DYNAMO." By Eugene O'Neill.  
Belasco—"MIMA." Lenore Ulric's return.  
Belmont—"BE YOUR AGE." A new comedy.  
Bijou—"THAT FERGUSON FAMILY." Domestic difficulties.  
Booth—"THE MARRIAGE BED." Ernest Pascal's novel dramatized.  
Cherry Lane—"PLAYING WITH LOVE." By Arthur Schnitzler.  
Civic Repertory—Eva Le Gallienne and her company.  
Coburn—"THE YELLOW JACKET." Revival of a great success.  
Comedy—"RUTH DRAPER" in dramatic impersonations.  
Cort—"A MOST IMMORAL LADY." Alice Brady at her best.  
Craig—"THE TOWN'S WOMAN."  
Maxine Elliott's—"THE OCTOBER." An old play revived.  
Wallack's—"SHE GOT WHAT SHE WANTED."  
Empire—"THE AGE OF INNOCENCE." From Edith Wharton's novel.  
Erlander's—"BUCKAROO." A melodramatic comedy.  
Forrest—"ZEPPELIN." A mystery melodrama.  
Forty-eighth Street—"BROTHERS." Offering Bert Lytell and others.  
Forty-ninth Street—"THE WHISPERING GALLERY." A "comedy mystery."

Fulton—"CONFLICT." A new play.  
John Golden—"STRANGE INTERLUDE." By Eugene O'Neill. (Theatre Guild.)  
Garrick—"S. S. GLENCAIRN." O'Neill's "sea cycle."  
Grove—"AIRWAYS, INC." By John Dos Passos.  
Guild—"CAPRICE." A Theatre Guild production, with Alfred Lunt and Lynn Fontanne.  
Hampden's—"CYRANO DE BERGERAC." Walter Hampden in a Rostand revival.  
Charles Hopkins—"THE PERFECT ALIBI." Mystery play by A. A. Milne.  
Hudson—"POPPA." An amusing comedy.  
Klaw—"GYPSY." With Claiborne Foster.  
La Verne—"SUN UP." Revival.  
Little—"LET US BE GAY." With Francine Larimore.  
Longacre—"CONGAL." Helen Menken in Indo-China.  
Lyceum—"MEET THE PRINCE." By A. A. Milne.  
Mansfield—"INDISCRETION." New play.  
Morosco—"SERENA BLANDISH." The novel dramatized.  
Music Box—"PARIS." Irene Bordoni in a very French entertainment.  
Playhouse—"STREET SCENE." Play by Elmer Rice.  
Plymouth—"HOLIDAY." A comedy by Philip Barry.  
Provincetown—"THE EARTH BETWEEN." By Virgil Geddes.  
Republic—"MY GIRL FRIDAY." A comedy.  
Ritz—"COURAGE." A drama, with Janet Beecher.  
Royale—"KIBITZER." A new comedy.  
Times Square—"THE FRONT PAGE." Newspaper life in Chicago.

### MUSICAL.

Alvin—"SPRING IS HERE." With Inez Courtney, Glenn Hunter and others.  
Broadhurst—"HOLD EVERYTHING." Rapid-fire musical comedy.  
Earl Carroll—"FIORETTA." Many-starred musical comedy "with a Venetian background."  
Casino—"BOOM, BOOM." Musical comedy.  
Chanin's 46th St.—"FOLLOW THRU." New musical comedy.  
George M. Cohan—"HELLO, DADDY!" In which Lew Fields returns to the boards.  
Eltinge—"BLACKBIRDS OF 1928." Colored revue.  
Forty-fourth Street—"ANIMAL CRACKERS." The Four Marx Brothers.  
Globe—"THREE CHEERS." Will Rogers, Dorothy Stone and others of note.

Hammerstein's—"GOOD BOY." A musical play with the newest kind of scenery.  
Imperial—"THE NEW MOON." Romantic operetta.  
Jolson's—Modern French Musical Company. In Repertory.  
Liberty—"THE HOUSEBOAT ON THE STYX." Founded on the fantasy by John Kendrick Bangs.  
Majestic—"PLEASURE BOUND." New revue.  
New Amsterdam—"WHOOPEE!" Eddie Cantor and many glorified girls.  
Selwyn—"THIS YEAR OF GRACE." Noel Coward and Beatrice Lillie in a clever English revue.  
Shubert—"THE RED ROBE." Operetta featuring Walter Woolf and Helen Gilliland.  
Vanderbilt—"LADY FINGERS." Eddie Buzzell's musical show.  
Ziegfeld—"SHOW BOAT." Edna Ferber's novel set to music.

### PHOTOPLAYS.

Astor—"THE BROADWAY MELODY." Described as "100 per cent talking, singing, dancing!"  
Capitol—Feature picture and stage presentation.  
Central—"WEARY RIVER." Richard Barthelmess's latest.  
Colony—Feature picture and stage presentation.  
Criterion—"THE LETTER." With Jeanne Eagels.  
Embassy—"WOLF SONG." Gary Cooper, Lupe Velez and Louis Wolheim.  
Gaiety—"HEARTS IN DIXIE." Musical drama of the South.  
Sam H. Harris—"THE SINGING FOOL." Al Jolson in Vitaphone triumph.

Little Carnegie Playhouse—Pictures that are "different."  
Paramount—Feature picture and stage presentation.  
Rialto—"THE WOLF OF WALL STREET." George Bancroft starring.  
Rivoli—"THE IRON MASK." Douglas Fairbanks as d'Artagnan.  
Roxy—Feature picture and stage presentation.  
Strand—Feature picture and stage presentation.  
Warner—"SONNY BOY." Little Davey Lee is starred.  
Winter Garden—"NOAH'S ARK." Big feature picture with Dolores Costello.



DANCERS IN "BOOM BOOM." Cortez and Peggy, Featured in the Musical Comedy at the Casino Theatre.





# Metropolitan Amusement Guide



**LYCEUM**  
THEATRE  
West 45th Street.  
Eves. 8:50.  
Mats. Thurs. &  
Sat., 2:30.

YOU SIMPLY MUST!  
**"MEET THE PRINCE"**  
BASIL SYDNEY and MARY ELLIS  
in A. A. MILNE'S MOST SPARKLING COMEDY  
"SWEEPS THE AUDIENCE WITH GALES OF LAUGHTER."



TAKE A TRIP TO  
**"HARLEM"**  
AND SEE—ITS RENT PARTIES  
SWEETMEN—HINCY GALS  
"A KNOCKOUT."—Coleman—Mirror

APOLLO Theatre  
W. 42d  
POP. MATINEES  
WEDNESDAY &  
SAT'DAY Best Seats \$2.50  
EVEN. BEST SEATS \$3.00

**VANDERBILT**  
THEATRE  
48 St., E. of B'way  
Eves. at 8:30  
Matinees  
Wed. & Sat., 2:30.

THE SMART MUSICAL COMEDY SMASH!  
**LADY FINGERS**  
with  
**LEDDIE BUZZELL & LOUISE BROWN**

The Newest Musical Comedy Smash  
**FOLLOW THRU**  
"The Most Cheerful of the Season's  
Music Shows."—Her. Tribune.  
Chanin 46th ST. THEATRE  
Mats. Wednesday and Saturday

The Season's Undisputed Masterpiece  
**NEW MOON**  
THE MUSICAL PLAY SUPREME  
Brilliant Cast Evelyn Robert Gus  
of 150—with Herbert Halliday Shy  
**IMPERIAL THEATRE**  
W. 45th St. Mats. Wed. & Sat.



**LIBERTY THEATRE** West. 42d St. 400 Good Seats at \$1  
Eves. 8:30. Mats. Wed. and Sat.  
New York's Best Musical Comedy!  
**HOUSEBOAT ON THE STYX**  
BLANCHE RING—JACK HAZZARD AND A BIG  
CAST  
"For those who like a fully developed full-throated musical comedy, and there are many indeed,  
"The Houseboat on the Styx" should furnish a more than satisfactory evening."—N. Y. Times.

THEATRE GUILD PRODUCTIONS

Eugene O'Neill's

**DYNAMO**

MARTIN BECK THEATRE, WEST OF 8TH AVENUE.  
Evenings 8:50. Matinees Thursday and Saturday, 2:40.

A Comedy by Su-Vara

**CAPRICE**

GUILD THEATRE, West 52d St. Eves. 8:50 sharp  
Mats. WED., THURS. & SAT., 2:40 sharp

EUGENE O'NEILL'S

**STRANGE INTERLUDE**

John Golden Thea., 58th, E. of B'way.  
Eves. Only at 5:30

NOW PLAYING

Warner Bros. offer

**DAVEY LEE**

"SONNY BOY"

Hear him talk! Hear him sing!

and 6 Vitaphone Acts

Phil Baker, Willie and Eugene How-  
ard, Eleanor Painter, Julia Sanderson  
and Frank Crumit, Max Schmeling,  
Bernie Cummins and Biltmore Or-  
chestra.

WARNER BROS. THEA. B'way at  
52nd St.

SEE  
AND  
HEAR

Warner Bros.  
Vitaphone  
Talking  
Pictures

Twice Daily,  
2:45—8:45

EXTRA  
6 P. M.  
SHOW  
SUNDAY

**DOLORES COSTELLO**

IN

**NOAH'S ARK**

WINTER GARDEN B'WAY AT  
50TH ST.

**JOLSON**

THE SINGING FOOL  
Sam H. Harris Thea.  
42 Street, W. of B'way

ROYALE THEATRE, WEST 45th ST.  
Mats. Wed. & Sat., 2:30. Eves. at 8:50

**KIDBITZER**  
EDW. G. ROBINSON IN

NEW AMSTERDAM, "The House Beautiful"  
West 42d St. Erlanger, Dillingham and  
Ziegfeld, Mgr. Dir. Mats. Wed. & Sat.  
**EDDIE CANTOR**  
in ZIEGFELD WHOOPEE  
SENSATION  
with ETHEL SHUTTA & All Star Cast  
PAUL WHITEMAN & HIS BAND  
ZIEGFELD MID-FROLIC Atop New  
Amsterdam  
"Meeting Place of World." Nights 11:30  
MAURICE CHEVALIER-Helen Morgan  
PAUL WHITEMAN & HIS ENTIRE BAND  
Table Reservations at Box Office.

Ziegfeld  
3 Sensa-  
tional Hits  
Glorifying  
The  
American  
Girl

**ZIEGFELD Theatre**  
54 St., 6 Ave.  
Entire Mezzanine \$4. Mats. THURS. and SAT.

**SHOW BOAT**

Greatest Show Ziegfeld Ever Produced  
Norma Terris, Howard Marsh, Barbara Newberry,  
Sammy White, Helen Morgan, Edna May Oliver  
and CHARLES WINNINGER

WILL ROGERS DOROTHY STONE  
**3 CHEERS 3**  
THE ROUSING MUSICAL SMASH  
GLOBE THEATRE, 46th & B'way.  
Mats. Wed. & Sat.

RITZ THEATRE, 48 St. W. of B'way. Eves. 8:50. Mats. Wed. & Sat., 2:30

LEW CANTOR PRESENTS

26th  
BIG  
WEEK!

**JANET BEECHER**  
in "COURAGE"

26th  
BIG  
WEEK!

WITH JUNIOR DURKIN

Katherine  
**Cornell**

in "THE AGE OF INNOCENCE"

Dramatized from Edith Wharton's Novel

by MARGARET AYER BARNES  
with a distinguished cast, including ROLLO  
PETERS and ARNOLD KORFF.

EMPIRE THEATRE, B'way & 40th St.  
Eves. 8:50. Mats. Wed. & Sat., 2:30.



MUSIC BOX Thea., 45th, W. of B'y. Eves. 8:30. Mats. Thurs. & Sat., 2:30.

**BORDONI** in "PARIS"

A Musicomedy by Martin Brown  
with IRVING AARONSON'S  
"THE COMMANDERS"

EARL CARROLL

Th., 50 St., 7 Av. Nightly  
Mats. THURS. & SAT.

Music by GEORGE  
BAGBY & G. ROMILLI  
CAST OF 150, featuring  
DOROTHY KNAPP—  
GEORGE HOUSTON

EARL CARROLL'S Musical Comedy Hit

LEON FANNIE LIONEL

**ERROL BRICE ATWILL**  
in The Superb  
Venetian  
Romance  
**"FIORETTA"**

CROSBY GAIGE presents THE BEST LAUGH IN TOWN

**Little Accident**

AMBASSADOR THEATRE, 49th Street, West of Broadway  
Evenings 8:50. Matinees Wednesday and Saturday, 2:30.  
SEATS ALL PRICES AT BOX OFFICE

B. S. MOSS'

**COLONY**

Broadway at 53rd Street

CONTINUOUS NOON TO 11.

A TALKING PICTURE  
**"THE YOUNGER  
GENERATION"**

With Jean Hersholt, Lina Basquette, Rosa Rosanova,  
Ricardo Cortez  
Master of Ceremonies, WALTER O'KEEFE  
Pathe Sound News  
International News Events

**M**ID-WEEK PICTORIAL embraces the most informative week-by-week record of plays and players of the New York stage. Its pictures are unusual. Its gossip of the Rialto is authentic and dignified and is in keeping with the spirit of the real leaders of the drama.

In connection with its news of the stage and actors and actresses MID-WEEK PICTORIAL maintains an information bureau for the purpose of answering inquiries concerning plays and players.

This information service embraces not only current productions but supplies information concerning plays or players of the past as well. This feature of the information service has attracted wide and favorable attention from those who are interested.

All questions on the subject will be answered by the Dramatic Editor, MID-WEEK PICTORIAL, 229 West Forty-third Street.



# Mothers and Children; Prize Portrait Contest



**Second Prize—Five Dollars**  
 Won by the  
 Shalldy  
 Studio,  
 Centralia,  
 Mo.  
 MRS.  
 WARREN N.  
 SHALLEDY  
 AND SON,  
 LADDIE  
 RAY.



MRS. ROSARIO DUBOIS AND SON, MAURICE.  
 Three Dollars Awarded to A. B. Marcotti, Lewis-  
 ton, Me.

**First Prize—Ten Dollars**  
 Won by The Miller Studio,  
 Pierre, S. D.  
 MRS. LAWRENCE K.  
 FOX AND HER  
 DAUGHTER, HARRIET  
 JANE, OF PIERRE, S. D.

## Rules for Contestants.

**T**HE MID-WEEK PICTORIAL each week awards ten dollars as a first prize, five dollars as a second prize, and pays three dollars for every other photograph accepted in its Mother and Child contest.

The contest is open to all photographers other than employes of this publication. Each photograph must be accompanied by written permission from the subject for publication of the picture in this contest, and permission for the publication of name and address of the subjects of the picture must be written plainly on the back of photograph.

No copyright photographs taken by others than the contestants will be considered. Postage for return of pictures not available for use should be enclosed.

Photographs of contestants should be addressed to Portrait Editor, MID-WEEKLY PICTORIAL, 229 West Forty-third Street, New York.



MRS. GUY C. PETTIT AND SON.  
 Three Dollars Awarded to the McCreary  
 Studio, Circleville, Ohio.



# MELODRAMA IN "THE GODLESS GIRL"



LINA BASQUETTE AND MARIE PREVOST.



GEORGE DURYEA AND MARIE PREVOST.

## PROTEST AT ATHEISM IS VOICED IN PATHE SHOW

By Mitchell Rawson

**W**AGING TWO crusades simultaneously is at least original. As a rule the conductors of such campaigns have specialized. But the new Pathe picture, "The Godless Girl," directed by Cecil B. DeMille, has set out to expose not merely so formidable an antagonist as atheistic propaganda, but also the abuses which exist, we are told, in certain reform schools. If they resemble the horrors depicted in the film such schools are certainly in need of drastic correction.

"The Godless Girl," in fact, is made up almost entirely of horrors. The story begins in a high school in an unnamed city, where the budding intellects of the student body, male and female, have arrived at open hostility over the problem of theism versus atheism. There are two factions. The godless, much given to the stealthy circulation of leaflets and pamphlets, are led by the heroine (Lina Basquette). On the other hand is the sturdy array of believers in the faith of their fathers, headed by the hero (George Duryea). From argument the controversy proceeds to physical fighting. The believers raid the secret meeting place of the unbelievers, and in the battle royal that follows a young girl falls from the third or fourth story of the building and is killed.

Naturally something has to be done about it. The boy and girl who have commanded the rival armies are sentenced to the reformatory; and, unfortunately for them, it is not a well-conducted reformatory. Cruelty rules there; tortures worthy of the Middle Ages at their most energetic and ingenious are practiced to subdue the will of the luckless adolescents who have been sent there with the object of fitting them for decent citizenship. The chief keeper or warden of the boys' division is portrayed by Noah Beery; and Mr. Beery makes him a dread-

ful brute indeed. He delights in inflicting pain. On the girls' side of the school things are almost as bad.

Of course the hero and heroine, despite their philosophic differences, have been strongly drawn to each other. They contrive to communicate, in violation of the rigid discipline of the institution, and at last they run away together. What follows was only to be expected; the chief keeper puts bloodhounds on their trail and at last they are run down and dragged back to the school. More tortures ensue, but at last the buildings catch fire; the miserable inmates refuse to fight the flames and insist on regarding the catastrophe as their supreme opportunity; and only the generosity and forgiving nature of the lad and lass whom he has so cruelly treated save the wicked warden from a death unspeakably horrible. This causes him at last to see the light. With his expiring breath he recommends pardon for his victims who have dragged him away from the flames.

By that time the heroine has seen the error of her earlier atheistic ways. There is a brief talking sequence in which it is made plain that these two young people are about to begin a happy life together. "It's like coming out of darkness into light," says the boy. But the girl replies: "There is no darkness. Only the godless live in darkness." Or words to that effect.

So all ends well, and it was high time.

"The Godless Girl" is really a quite harrowing picture. It has been staged with a meticulous attention to the details of man's inhumanity to man which leaves nothing to the imagination. It has been well directed and fairly well acted. Besides the players already named, Marie Prevost and Eddie Quillan are worthy of special mention.

In parts, especially at the beginning, the plot verges on absurdity here and there.



LINA BASQUETTE AS "THE GODLESS GIRL."



THE RUNAWAYS.



## MOTION PICTURE NEWS AND COMMENT



WHEN THE THIRD NAPOLEON REIGNED IN FRANCE. A Scene From "Lady of the Pavements" (United Artists). Lupe Velez (Holding Music) Is About to Sing. Beside Her Is Jetta Goudal.



ESTHER RALSTON  
featured in Paramount pictures.

THOSE WHO still enjoy motion picture stories dealing with cowboys and Indians, cattle-rustlers and horse-thieves, will be interested to learn of Ken Maynard's change of allegiance from First National to Universal. This actor has specialized in the "Western" style of entertainment, which seems to be holding its popularity in spite of the march of sophistication.

The first Maynard picture bearing the Universal label will be adapted from a novel by Marion Jackson entitled "The Wagon Master." It deals with early days in the great open spaces, and should afford the star ample scope for his abilities as a rider, shooter and chivalrous lover.

An interesting importation is "A Woman in the Night," which is now on view for the first time in America at the Little Carnegie Playhouse, New York. In Europe it has been known as "Teshia"; it was produced by British International Pictures, Inc., and the star is Maria Corda, who played the title rôle in First National's "The Private Life of Helen of Troy."

One of the scenes introduces the Russian Imperial Ballet. The dancers who take part in this scene are said to be former members of the famous troupe, who, having fled from Russia at the time of the revolution and the rise of the Bolshevik régime, were appearing at theatres here and there in England when the film was made. The British International Studio was the scene of a temporary reunion.

The heaviest cast ever selected for a motion picture is probably that which Allan Dwan has assembled for "The Far Call," a forthcoming Fox film. Five men appearing in the picture total 1,115 pounds in weight. Stanley J. Sandford heads the list (on an avordupois basis) at 275 pounds; Ivan Linow and Sam Baker weigh 240 and 230 pounds, respectively; Joe Herrick weighs 190. The "baby" of the group is Charles Morton, who is incidentally leading man; he is merely a 180-pounder.

Another Fox picture now in preparation is known as the "Fox Movietone Follies." It is described as a complete revue in the most approved Broadway manner. One of the fea-

tured dancers is a 14-year-old girl named Muriel Gardner, who, according to one eulogist, "is already launched on a career that promises to be one of the best in the history of American dancing."

Vilma Banky's next picture, "This Is Heaven," is nearing completion. In it Miss Banky talks—her part having been specially written for her in order that she may use the broken English which is the best she has been able to do with our tongue thus far. And it is possible that she will sing the theme song. Tests are being made with this in view. Her voice is described as a pleasing mezzo-soprano. "This Is Heaven" will be produced by Samuel Goldwyn and released through United Artists as usual.



Dorothy Mackaill, Star of First National.

"Lady of the Pavements," D. W. Griffith's latest production (likewise a United Artist release), is scheduled for the Rialto Theatre, New York. The leading rôles are played by Lupe Velez and William Boyd. As in "Wolf Song," Miss Velez vocalizes.

Ronald Colman seems to be having a strenuous time in making his next starring vehicle, "Bulldog Drummond." One of the incidents of the story is a rough-and-tumble fight in which Mr. Colman, as the hero, battles against a giant Russian,

three Chinese and a dozen Limehouse ruffians. And it is reported from the Coast that during this scrimmage Mr. Colman broke a rib, sprained a knee and suffered a number of bruises. On the screen it ought to be wonderful.

Oscar Shaw is returning to the screen. He is best known, of course, in musical comedy, but about two years ago he was Norma Shearer's leading man in "Upstage," and he also appeared in "The King of Main Street." It is announced by Metro-Goldwyn-Mayer that Mr. Shaw will play the masculine lead opposite Marion Davies in a talking comedy film called "Marianne." The scene is laid in France during the great war. There will be singing and dancing.

"Show Boat" has finally been completed at Universal City. Miami and Palm Beach will see it first, each city having a premiere of its own, probably on March 17.



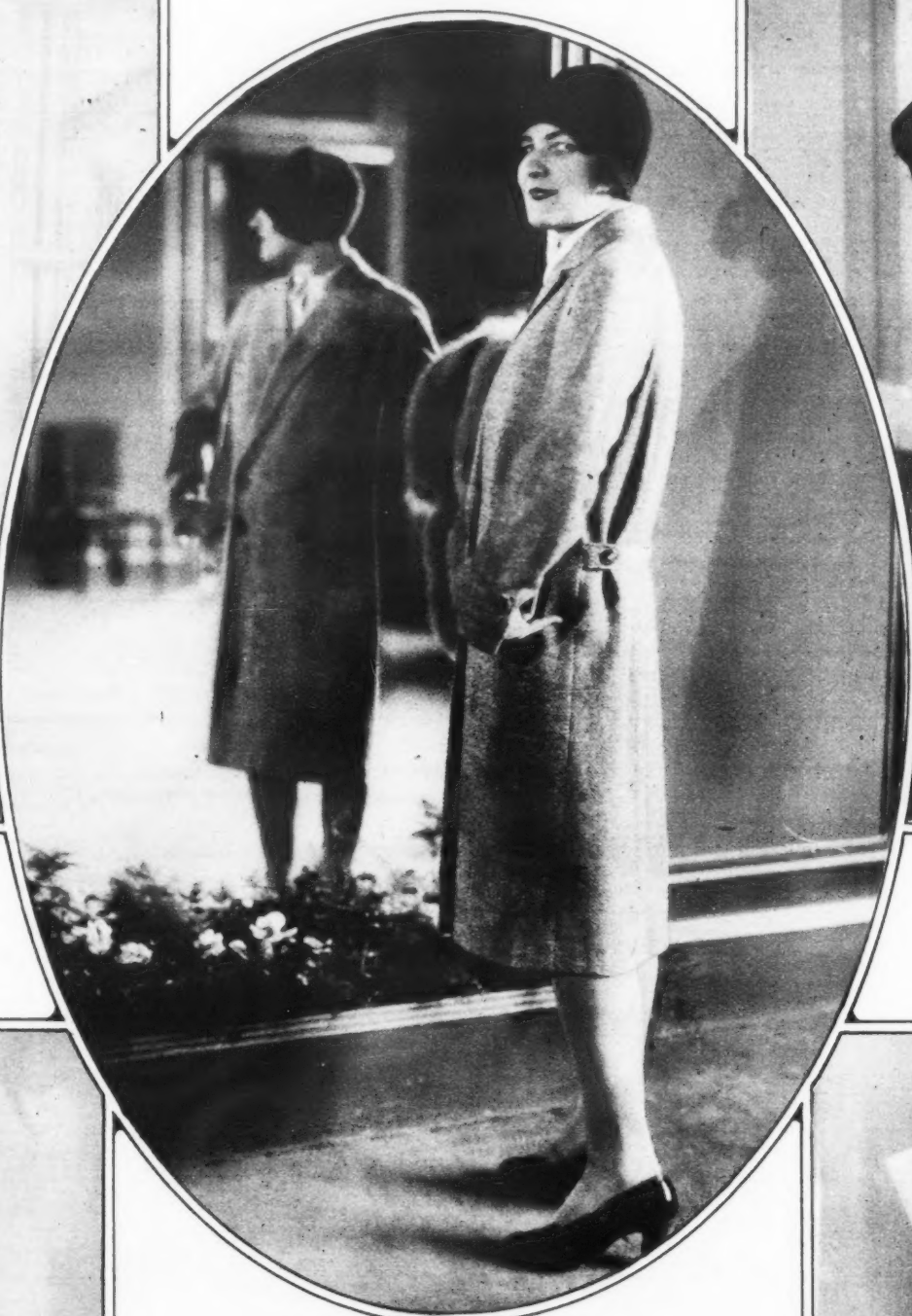
## DAINTY PARIS FROCKS FOR SPRING



**A NEW SCARF COLLAR**  
Distinguishes Jenny's Ensemble in Capucine Red Kasha.  
(Times Wide World.)



Selections by  
**Grace Wiley**  
Paris Fashion Editor



**A WALKING COAT**

as Interpreted by Rasmus in Beige Tweed.

16 Rue de la Paix, Paris, March 1, 1929.

**THE DOUBLE-BREASTED**, tailored tweed coat with semi-fitted or belted back, is an essential of every feminine wardrobe, no matter how numerous or varied one's ensembles may be.

For early Spring wear, morning ensembles have dark coats in black, navy or brown, usually made up in a lightweight woolen or heavy crepe de chine or marocain. Under these is always a gay printed frock with generally some repetition of the printed material in the coat lining, though the entire lining is not necessarily made of it. Very often merely a lining border of the print suffices or, perhaps, a detachable scarf that poses as part of the lining but isn't.

**LEFT—**  
**BRANDT**  
**PRESENTS FOR**  
**APPROVAL**  
a Serviceable Navy  
Coat Frock With Its  
Own Cape Attached.

**RIGHT—**  
**THE NAVY**  
**CHINE JUMPER**  
Has Applications of  
Beige and Red to Re-  
late It to the Printed  
Skirt.



**NICOLE GROULT IS SPONSOR**  
for Trousers of Pink and Brown Pin-Dotted Print With a Coat Frock of Brown Marocain Over Them.





# SMART FOOTWEAR FOR NEW ENSEMBLES



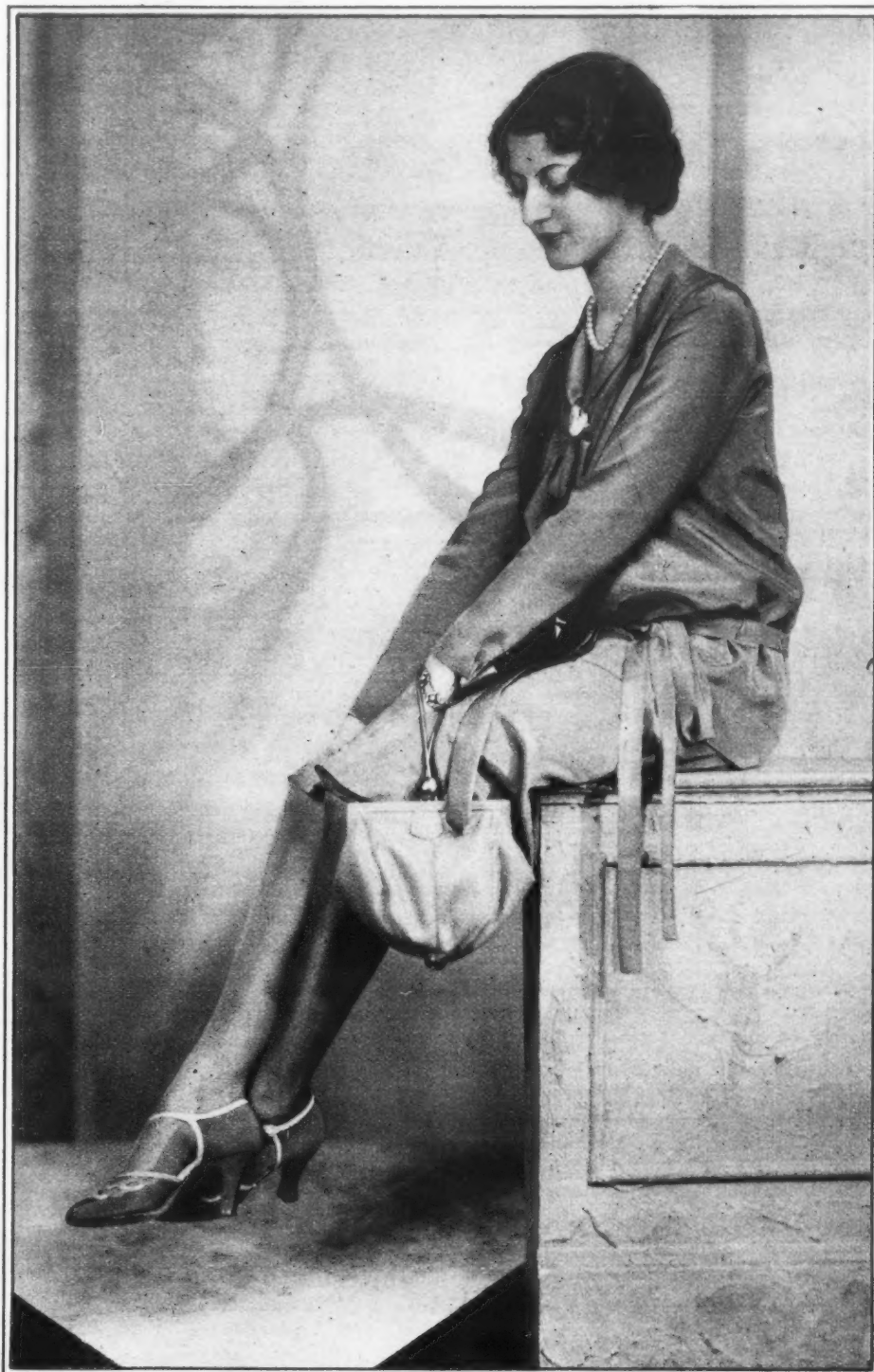
**SMART PUMPS**  
of Gray Watersnake Are Trimmed With  
Fine Pipings of Silver Kid.



**SPECTATOR SPORT SHOES,**  
Made of a Novelty Silk in Pale Green  
to Match the Rather Large Handbag  
of Crushed Calf.



**FOR WEAR WITH THE NEW  
ENSEMBLES**  
Nothing Is More Appropriate Than  
These Becoming Shoes With Slender  
Heels and Novel Trimmings and Strap  
Treatments.



(Shoes Courtesy of Lavallo and Lo Presti.)  
**AFTERNOON OR EVENING SHOES**  
Made of Silk or Leather With Fancy Open Work Treatment in Vivid Colors.



**WHITE KID**  
Pumps With Attractive Insets of Black Patent Leather Are Being Shown for  
Resort Wear.

By Katherine McCormack

N. Y. Fashion Editor.

**T**HE NEW SPRING shoes are as fascinating in their color combinations and styles as any of the frocks with which they are to be worn. There is a touch of individuality in most of the new models, which incidentally may be had in colors to suit one's newest ensemble or best frock. Afternoon and evening shoes are to be found in crepe de chine, novelty silks and leather, in unusual colors. However, in these scantiness is the outstanding feature and is further emphasized by the use of heels which are in many instances higher than those of last season.

Shoes for day wear and sports, whether active or spectator, appear to be following the same trends in color treatment and styling. Only one difference is apparent and that is the height of the heels. Although slender and graceful they are designed with an eye to comfort and consequently are not as high as the others.

K. McC.



# THE TRAVELER—IN NORTHERN WOODS



**FINNY BEAUTIES.**  
Trout Caught in Quesnel River, B. C., by Messrs. Wetzel and Sterne.



**WHERE NIMRODS GATHER,**  
Cariboo Hunting Camp at Lake Quesnel, B. C., Canada.  
(Photos Courtesy Canadian Pacific Railways.)



**FINE SETS OF MOOSE ANTLERS,**  
Secured in the Cariboo District, B. C., by Gus Cook, Sportsman of Dundee, Ill.



**A MONARCH OF THE WILDS.**  
Grizzly Bear Weighing 800 Pounds Shot by Gus Cook of Dundee, Ill., in the Cariboo Region, B. C.

*By Percy S. Bullen Jr.*

**B** RITISH COLUMBIA is today the finest big game country in North America. Its vast areas of wilderness reached from Ashcroft, B. C., are the haunts of grizzly bears of enormous size, moose with record antlers, mule deer, caribou, and in the northern sections, elk. Also there is splendid fishing, and hunters seeking small game may get ptarmigan. E. S. Knight, outfitter of Ashcroft, B. C., on the main line of the Canadian Pacific Railway, states that hunters contemplating expeditions in quest of big grizzlies and other game make their plans in the Spring for the Fall hunting. Knight and his guides cover the Quesnel Lake region in the Cariboo. One big grizzly, eleven feet from the tip of his nose to the base of his tail, was shot in this district several years ago and many other big ones are awaiting the hunter's rifle.

Salmon run up the rivers from the Pacific Ocean and the big grizzlies descend from the mountains to eat the live fish and dig the dead ones from the river bed.

Despite information to the contrary, the grizzly bear will run away and save his life, provided he is not wounded. When wounded he is a very formidable opponent. Several years ago Gus Cook of Dundee, Ill., dropped his 800-pound charging grizzly on the fifth shot when the bear was within about ten feet of

him. The average artist shows the grizzly bear charging standing up like a man. As a matter of fact he charges on all fours, and hits as he runs.

The Cariboo is not only famous for its big game; there is splendid fishing—rainbow trout running as high as ten pounds, also Dolly Varden and lake trout of great weight, possessing plenty of fight, are taken regularly during the season.

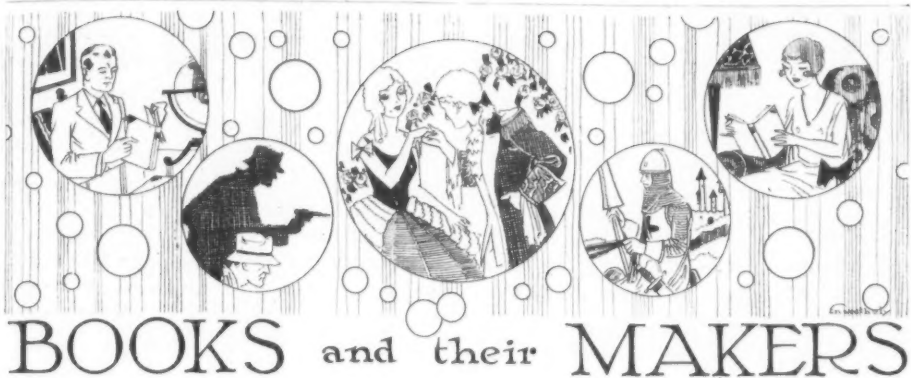
In the northern districts, elk are plentiful. One New Yorker who had "passed up" many shots was called from his tent early in the morning by his guide. Within easy rifle shot was an enormous bull elk which had come to look the camp over for possible rivals during the mating season. One shot dropped him in his tracks and his mounted head, one of the largest ever taken in British Columbia, now has the place of honor in the den of this New York sportsman.

Some of the guides in the Cariboo, or further north, are Indians, and they have a hearty respect for the big grizzlies. One of them asked a hunter to show him how well he could shoot. Satisfied by the demonstration, the Indian said: "I show you g'izzly; you shoot; maybe I run; maybe I climb tree; but I show you g'izzly," and he showed him several grizzlies, but all the time he had picked out his tree for refuge. One of the aphorisms of the Canadian Rockies concerning old ursus horribilis, is: "First pick your tree, then shoot!"

**W** ITH a view to the convenience of travelers MID-WEEK PICTORIAL has arranged for a series of illustrated articles, descriptive of some of the more interesting and accessible foreign countries.

In connection with these articles MID-WEEK PICTORIAL has arranged to answer questions concerning travel which may be asked by its readers. Questions should be addressed to Travel Editor, MID-WEEK PICTORIAL, 229 West Forty-third Street, New York.



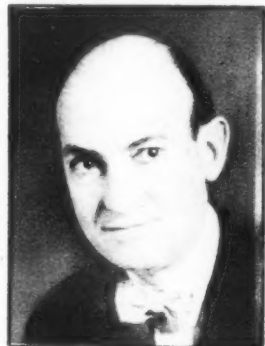


### By John W. Duffield

PEACH BLOSSOM. By Hugo Wast. New York: Longmans, Green & Co. \$2.

**T**HAT SOUTH AMERICA has novelists who deserve to rank with the world's best writers of present day fiction is illustrated once more by the appearance of Hugo Wast's latest offering, "Peach Blossom." Mr. Wast will be remembered as having received the \$30,000 Prize for Literature from the Argentinian Society, and his previous best known works, "Stone Desert" and "Black Valley," explain and justify the award.

The scene of the story under review is a rustic section of the Argentine that the author knows so well. Life there is as bleak and hard and poverty-stricken as the arid mountain fields from which the peasants extort a meager living. The central character about whom the incidents revolve is a farmer's daughter, Corina Castillo, called by the affectionate diminutive of Rina, who is about eighteen years old when introduced to the reader. Her mother had just died and she kept house for her taciturn father, German Castillo, and her brother Antonio, two years older than herself. She is a sweet and charming girl and wholly innocent of the ways of the great world outside her little community.



HUGO WAST.

In front of the little house stood a peach tree which had been planted by her parents the day that Rina was baptized. When Rina was five years old it had already grown to be a fine tree where the buntings came to sing and a thrush had built its nest. One day when she was seven years old the good priest, Padre Rochero, had led her solemnly over to the blossoming tree.

"Look here," he said. "Every one in the world has a tree of his own, whether he knows it or not. When he is good the tree blossoms and when he is bad it withers. This is your tree. Always be good and it will blossom every Spring." Then he broke off a little branch that was gay with blossoms, bent it in the form of a crown

and placed it on her pretty head.

"Rina felt a closer bond with her tree from that day on. And she was always happy when the warm Spring breeze burst its buds and covered it with pink blossoms".

It had been tacitly understood that when she grew up she would marry her cousin Fabian. She took this as a matter of course because her father willed it, but though she liked Fabian she was not in love with him. He on the contrary loved her ardently. He was steady, honest, without vices. "He might have aspired to the hand of any young girl in the neighborhood and been reasonably assured of success, but Rina in his eyes was higher than the morning star and no one, however dearly he loved her, could be worthy of her."

In a mountain Summer resort near by where wealthy people of Buenos Aires came for rest and recreation was the chalet of Don Miguel Benavidez, where he lived with his wife, Dona Encarnacion, and his son Miguel, three years older than Rina. As children Miguel and Rina had played together, but then an interval elapsed and they did not meet again until Miguel was twenty-one and Rina eighteen. He was astonished to find that she had blossomed into a beautiful woman. He formed the habit of riding over to her house when her father and brother were working in the field. He was handsome, rich and cultured, and poor Fabian suffered in comparison. The latter, mad with jealousy, besought Rina to remain constant to him and see no more of Miguel. But just at that time Fabian was called away for his two years of military service. In his absence Miguel's wooing prospered and Rina, believing in his promises of love and marriage, yielded herself to him. She woke from her dream when Miguel rode away and she realized that she was about to become a mother.

Distraught and not daring to face her stern father with the truth, Rina gathered her few pitiful belongings and made her way to Buenos Aires. There, working at the most menial tasks in cold and hunger, she existed until her baby was born. Life was still harder with the little one to provide for, and at last in utter desperation she appealed to Miguel's mother for assistance and was spurned heartlessly from her door. Traveling most of the way on foot, carrying her baby, she returned at last to her father's home. He met her with a blow that stretched her senseless on the floor. Then, bitterly remorseful, he brought her back to consciousness and she took up life again as keeper of his house. And the first thing she noted was that the peach tree—symbol of her life—had withered.

Tragedy deepened. Fabian came back, met Miguel and strangled him to death with his hands. For this he was condemned to die, but cheated his executioners by hanging himself in his cell. Rina fell dead.

"The doctors who performed the autopsy could not tell what had caused Rina's death. An old herb woman said that her heart was broken."



JONATHAN LEONARD,  
Who Finished His First  
Novel at 50.

### The Book Outline

#### FORTHCOMING FICTION

**AWAKE AND REHEARSE.**  
Louis Bromfield. (Frederick A. Stokes Co.)

**THE FLAGRANT YEARS.**  
Samuel Hopkins Adams. (Horace Liveright.)

**HUDSON RIVER BRACKET-ED.** Edith Wharton. (D. Appleton & Co.)

**BELINDA.** Hilaire Belloc. (Harper & Bros.)

**CUIRASS OF DIAMONDS.**  
Edgar Jepson. (Vanguard Press.)

**DIANA.** Heinrich Mann. (Coward-McCann.)

#### BOOKS OF THE WEEK

**HYLTON'S WIFE.** By Mrs. George Norman. Benziger. Religious differences in a household.

**CROSSROADS OF DESTINY.**  
By Eric H. Wilkinson. (Macaulay.) A story of the Chinese coast.

**PETER THE DRUNK.** By Charles Wertenbaker. (Liveright.) Lively doings of the younger generation.

**SNOW BLIND.** By Albert N. Trenor. (Dodd, Mead.) With the Canadian Mounted Police.

**QUEEN DICK.** By Nalbro Bartley. (Doubleday, Doran.) A dominating woman holds the centre of the stage.

**UNKNOWN LANDS.** By Vicente Blasco Ibanez. (Dutton.) A romance of the time of Columbus.

**THE PATHWAY.** By Henry Williamson. (Dutton.) A beautiful story of the English countryside.

**THE DEATH OF THE CLAIM-ANT.** By A. Richard Martin. (McBride.) Murder in the Spaniard's Road.

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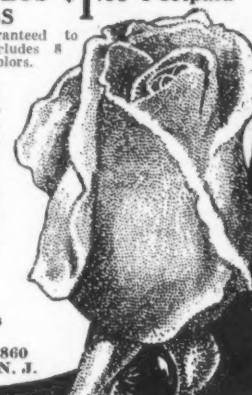
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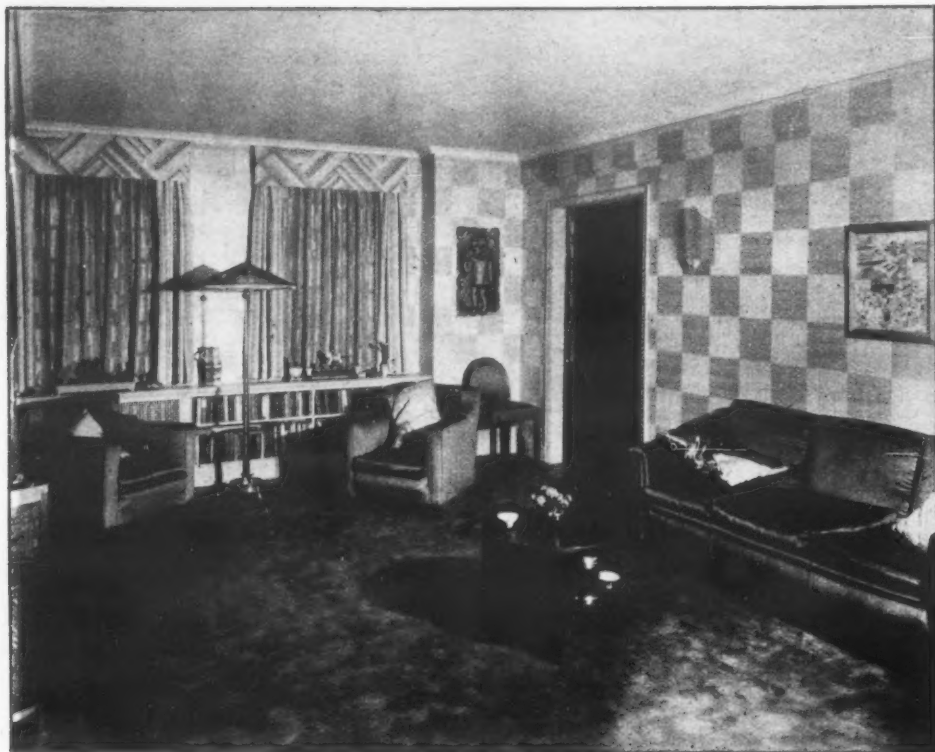
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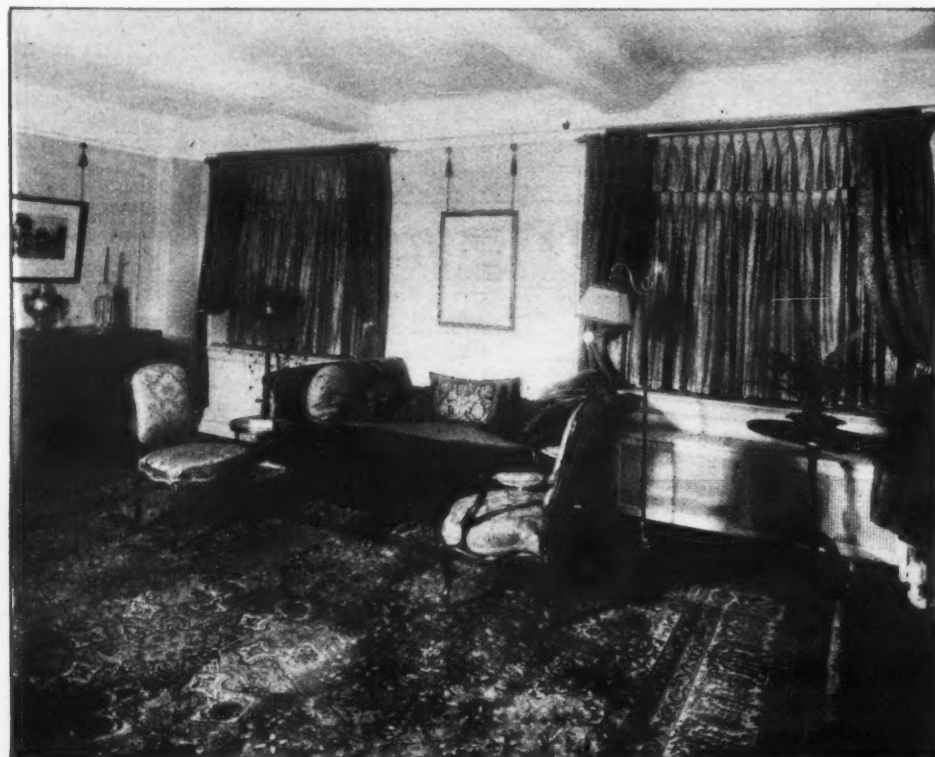


# INTERIOR DECORATION

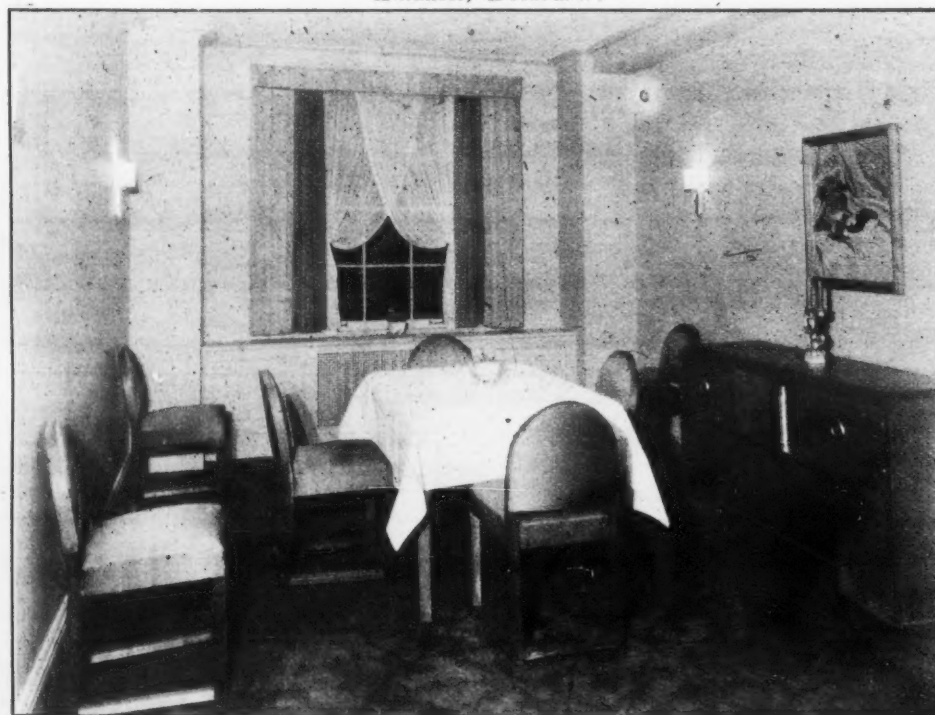
*A Few Notes and Comments on Modern Trends and Fancies*



**THE LIVING ROOM WALLS**  
*Are Covered With Light Buff Veneered Paper, the Curtains Are of White and Gold Rodier Fabric and the Carpet Is of Deep Rose.*



**A UNIQUE ORNAMENT**  
*of This Room Is an Illuminated Hymnbook of the Middle Ages in Latin, Contrasting With Modern Draperies of Celanese. Mchitable Thankful Amadell, Decorator.*



**THE SEVERITY OF A DINING ROOM**  
*Is Relieved by the Warm Rose and Gold Tones in Over Curtains, Carpet and Furniture.*  
(Designs Winold Reiss.)

THE question, Has the modern movement in art come to stay? is heard from time to time, and speculation is reason for much comment. The surest sign that the modern movement in interior decoration will endure is the increasing number of converts it is making. The real leaders, who are artists in the truest sense, men—and women—with vision and technical knowledge as well, have been working along their chosen way, carrying on with the courage of their convictions and the certainty of success. Their appeal has been to lovers of the beautiful as well as to the practical, and their aim has been an honest devotion to all that is genuine rather than freakish.

THE exhibitions all over town and in cities throughout the country have done much to accustom the mind and eye to the new picture. Art museums, exhibitions and studio settings have all been potent in their influence, and gradually but very surely a large audience has been won for modernism. The new gospel has not been swift in its effect, but those who have been won over are there for good. Not all decorators have approved of the modern interpretation of decoration and furnishing for the home, but some among the best have felt the pulse of the art public and are impelled to bring their own work up to date. They are gently leading their clientele to accept the new version in their environment.

SOME of the most notable examples of the charm and distinction expressed in the modern style of interior decoration are now found in the handsome houses and apartments in the exclusive sections of Manhattan. Some residents of the fashionable east side are having a few rooms, perhaps only one room at a time, done in the modern manner. These are taught by masters in the art that the old and the new may not be successfully combined, though one prominent modernist, Winold Reiss, believes that a modern note, a lamp, a painting or a bit of handcraft, if it be simple enough, may be introduced here and there in an interior of conventional type. Usually this one note, if it be pure art, marks the beginning of the end, and a complete transformation takes place.

THE radical modernists advise that all of the old style furnishings be thrown out and replaced by new, but not every one is willing to relinquish treasures even for the sake of art, and for these some combinations are skillfully arranged.

Those who welcome a complete change respond to the idea of having fresh surroundings and cooperate with the artist who visualizes and creates an individual home for their comfort and enjoyment.

In the splendid modern buildings of Manhattan are some apartments that seem to have been built for the new style of decoration. One of these in particular, the home of Mr. and Mrs. Paul L. Fassnacht in Park Avenue, is typical; in one of the fine structures encompassing a court planted with perennial green, spacious sunlit rooms offer opportunity for a complete interior of perfectly balanced modernism.

IT is the refreshing vista of the outdoors which furnishes the keynote in decorating the interior of the home according

to the plan of the modern artists. This they find ways to make possible even in a community of towering walls of brick and stone and cold metal roofs. First of all, the beautiful colors of nature seen in flowers and trees, water and sky are reflected in the inner walls, ceilings and furnishings. The Reiss scheme is usually one of vivid color inspired by the great open spaces of the Western country in all of its varying phases. These colors must be handled with rare skill and knowledge in order that they may endure.

IN the apartments done in the spirit of modernism as it is expressed by artists of authority, there are colors such as we have never been accustomed to apply to interior decoration. Walls are covered with silvered paper with an effect of cool brilliance and a certain elegance in quality. Or they are painted daringly in yellow, orange, vermilion, ultra-marine, rose or green. There is no longer anything startling in a bright orange or purple carpet, with the color repeated in draperies of amethyst and heliotrope, sometimes the beautiful celanese silks and voiles. Furniture with silvered frames is drawn into harmony with coverings in all of the tones,



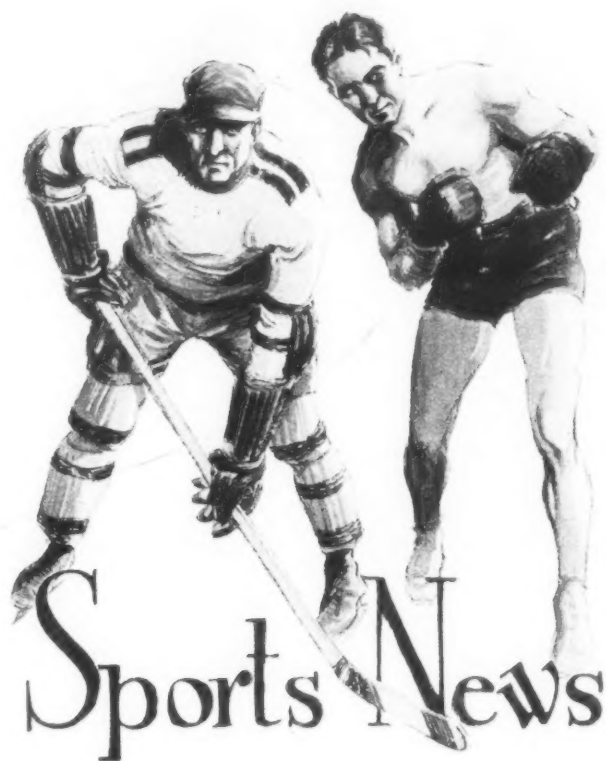
**IN THIS CHAMBER**  
*the Walls Are Painted Lemon Yellow. Gray-Blue Curtains Match the Velvet Carpet.*

almost invariably in plain goods, with another note supplied in a slender piping, which gives also a trim finish to a chair or couch. A piece of upholstery in figured pattern is introduced here and there in the room of a private house, though in the furnishing of a club, a notable example of which is the Tavern Club at Chicago, decorated by Winold Reiss, all of the furniture is covered with a fabric of one modernistic pattern.

THE one-time style of having the ceiling white or of pale tint, unless it was done in costly fresco as in great mansions of centuries ago, is now giving way to the modern ceiling, which is a separate item in a chamber worthy of notice on its own merits, although it is a properly proportioned part of the entire plan. In some of the latest examples of modernistic decoration one has only to glance upward to see a space overhead painted in simple geometrics of color.

THE slogan of modernists is light, color, beauty and primitive simplicity, everything suggestive of happiness.





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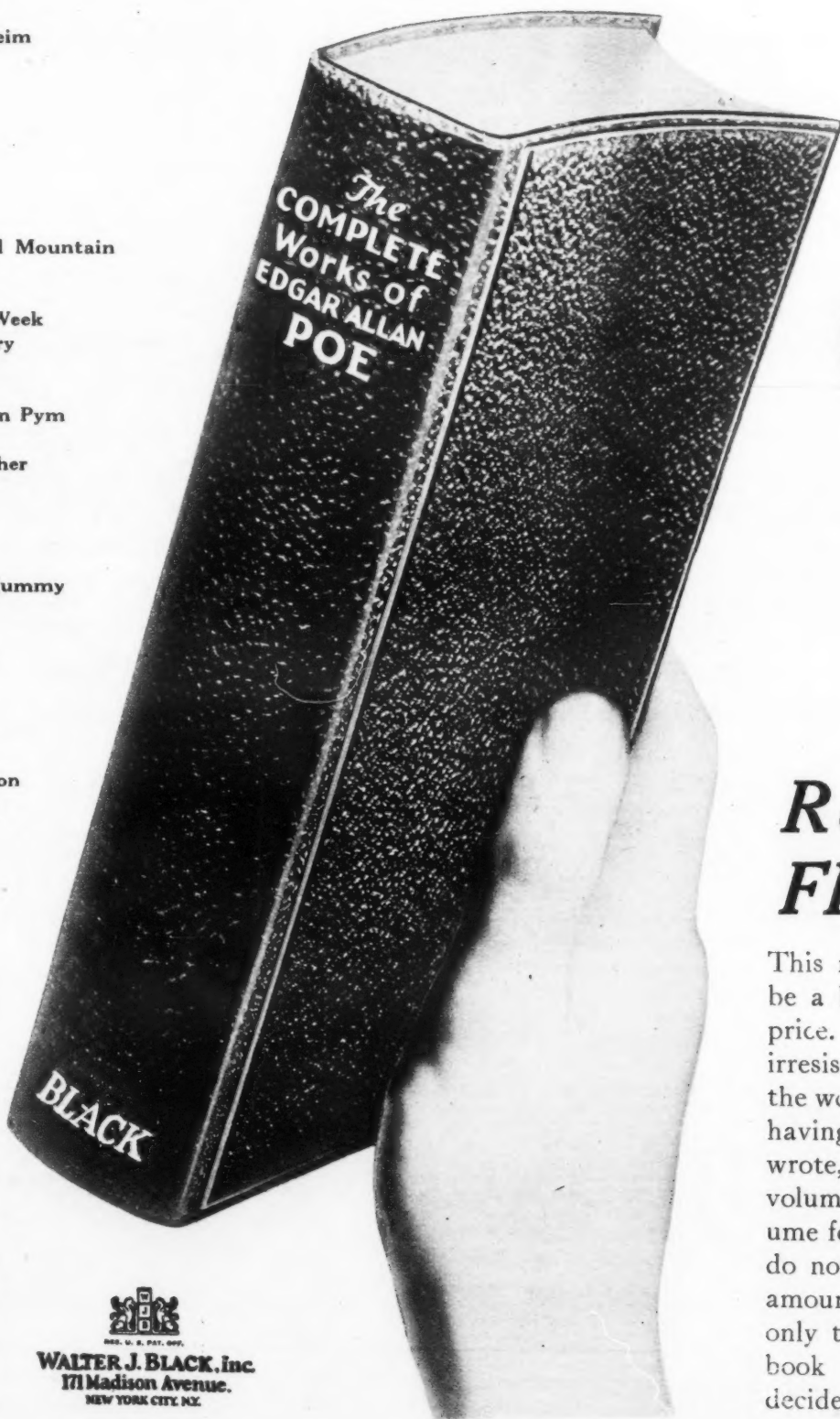
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